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ABSTRACT

This music curriculum guide for the required music component of the fine arts curriculum in Alberta (Canada) covers concepts, skills, and attitudes, as well as enrichment and integration activities. Concepts are the intellectual framework of the music program and are divided into five elements: (1) rhythm, (2) melody, (3) harmony, (4) form, and (5) expression. These are taught through the six skill areas of singing, playing, listening, moving, reading and writing, and creating. Positive attitudes are to be engendered through student participation in the skill areas. Two sections of the guide on concepts and skills respectively, are in the form of scope and sequence charts, and each section includes several enrichment and integration activities that may be added to that section. Concepts and skills are numbered sequentially, and this enumeration correlates to a teaching resources reference chart which matches those numbered aspects to specific page references in four major music education texts as well as additional resources. This allows the curriculum guide to be used with a variety of texts. The Kodaly and Orff methods are both introduced, as are methods and techniques involving movement, guided listening, the recorder, handbells, and the ukulele. Several possible evaluation procedures are given. A resource summary includes basic series, teachers resources, and professional organizations. Numerous photographs illustrate the guide. (PPB)

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Elementary Music

CURRICULUM GUIDE 1989

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To Administrators . . .

HOW CAN YOU HELP?

- Music is a required subject. Your leadership is necessary to ensure that the music program is being taught.
- You will be especially interested in the management concerns in Chapter Three, especially "Issues, Concerns and Considerations," pages 72–73.
- The recommended minimum time for the total fine arts program is 150 minutes per week. It will be necessary for you and your teachers to determine the appropriate allotment for music. This program is designed for 75 minutes of instruction per week.
- It is essential that teachers have access to one of the authorized music series: texts and records. Schools should identify areas where further support may be necessary.
- This guide is designed for teachers, both non-specialist and specialist, and for diverse classroom settings.
- Please note that teaching ideas for the ECS level have been included. The ECS level is not a mandated program. Nor is the inclusion of teaching ideas meant to imply that music should be taught as a separate subject in ECS.

To Teachers . . .

WHO IS THIS GUIDE FOR?

- This guide was written for the non-specialist and the specialist and all those in-between.

WHAT . . . ?

- The music program is a graded sequence of concepts and skills. The required learnings are identified by an ♪
  Where no required learnings are indicated for a specific grade, an ant will be a reminder to continue the study of the previous concepts.

WHEN . . . ?

- This program is designed for 75 minutes of instruction per week. If your students require more or fewer minutes, adjustments will be needed.

WHY . . . ?

This program is designed for children:

- to learn about music
- to learn through music
- to ENJOY ♩

ACKNOWLEDGMENTS

The development of a document like this Music Curriculum Guide can span many years and many changes. This guide was begun under the direction of the Curriculum Branch, and completed through the combined efforts of two newly-formed branches — Curriculum Design and Curriculum Support. In the future, curricula will continue to be defined in the "Program of Studies" documents produced by the Curriculum Design Branch, and will be supported by a new series of publications called "Teacher Resource Manuals," produced by the Curriculum Support Branch.

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13

14

Table of Contents

Guide at a Glance

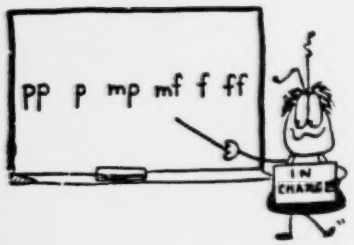
Introduction:	How to Use This Guide	7
Chapter One:	Reflecting the Program of Studies in Planning	9
Chapter Two:	The Student	63
Chapter Three:	Planning for Teaching	69
Chapter Four:	Methodologies and Philosophies	127
Chapter Five:	Evaluation	151
Chapter Six:	Resources and Equipment	163
Appendices:	A. Sample Lessons and Teaching Suggestions	175
	B. Glossary	185

Introduction

How to Use This Guide 7

Chapter One

Reflecting the Program of Studies in Planning



Statement of Philosophy 10
General Learner Expectations 12
Teaching Objectives 13
Scope and Sequence Charts: Concepts 15
- Rhythm 16
- Melody 18
- Harmony 20
- Form 22
- Expression 24

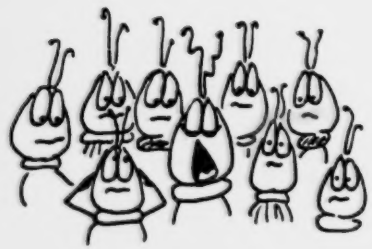
Scope and Sequence Charts: Skills 27
- Listening 28
- Moving 32
- Singing 34
- Playing Instruments 38
- Reading (and Writing) 40
- Creating 44

Grade Charts for Planning 47
- ECS 48
- Grade One 50
- Grade Two 52
- Grade Three 54
- Grade Four 56
- Grade Five 58
- Grade Six 60

Authorized Resources 62

Chapter Two

The Student



Child Development 63
Special Needs Student 64
Suggested Teaching Methods for Special Needs Students 65

Chapter Three

Planning for Teaching

The Music Program 69

Time Management 70

The Non-Specialist Classroom Teacher and Music 71

Issues, Concerns and Considerations

- Public Performances 72
- Special Choirs 72
- Instrumental Programs 72
- The Child with Specialized Ability 73
- Parent Volunteers 73
- Computers 73
- Copyright Laws 73
- Performing Artists 73
- Musicals and Operettas 73

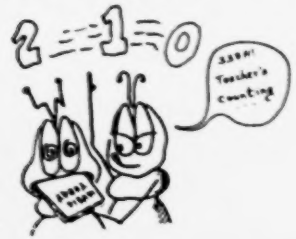
Planning Strategies 74

Teaching Resource Reference Charts 81

- ECS 82
- Grade 1 88
- Grade 2 96
- Grade 3 102
- Grade 4 108
- Grade 5 116
- Grade 6 122

Chapter Four

Methodologies, Philosophies and Techniques



The Kodály Method 127
The Orff Approach 131
Singing (includes choir and festival preparation) 135
Movement 138
Guided Listening 140
The Recorder 141
Elementary Handbells 143
The Ukulele 145

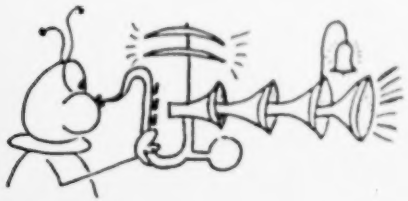
Chapter Five

Evaluation

Why Evaluate? 151
What is Evaluation? 151
How to Evaluate 151
Record Keeping and Grades 152
Methods of Evaluation Used in Schools 153
Evaluation Samples 154

Chapter Six

Resources and Equipment



The Music Room 163

Suggested Equipment and Resources 164

Music Centres 165

Resource Summary:

- Basic Series 166
- Recommended Series and Recommended Teacher Resources 166
- Supplementary and Specific Additional Resources 167
  - Canadiana 167
  - Choral 168
  - Computer 168
  - Early Childhood Services 168
  - Handbells 169
  - Kodaly 169
  - Listening 169
  - Movement 169
  - Orff 170
  - Recorders 170
  - Special Learner 170
  - Teacher Professional References 170
  - Ukulele 171

Professional Organizations 172

Appendices

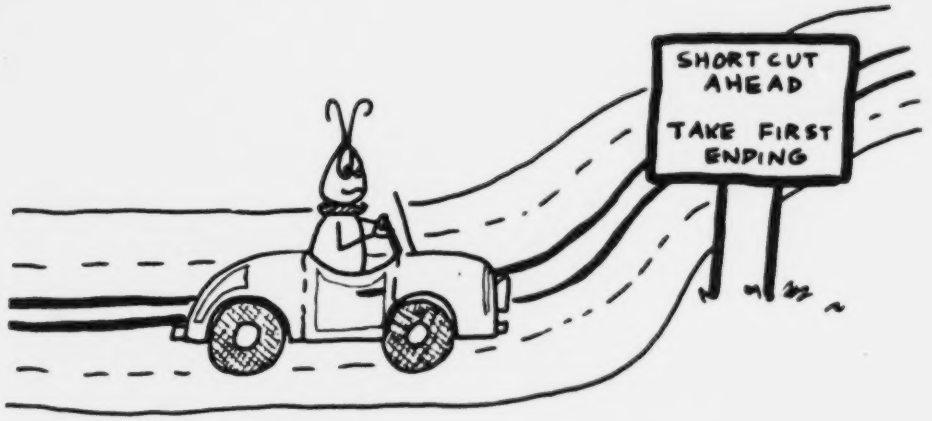
A. Sample Lessons

Primary Lesson for the Non–Specialist 176
Beginning Orff (Primary) 177
Orff (Grade 3) 179
Beginning Kodály (Primary) 180
Kodály (Grade 3) 181

B. Glossary 185

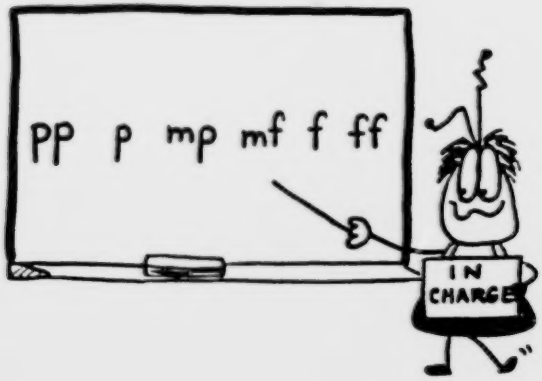
Introduction

How To Use This Guide



1. Note the basic ***Philosophy, General Learner Expectations and Teaching Objectives*** of the elementary music program (pages 10 to 13).
2. Examine the developmental ***Scope and Sequence Charts*** (pages 15 to 45), noting concepts and skills that have been suggested for initial introduction in your grade level. Review and continue to develop the concepts and skills introduced in previous grades. Check with the previous grade teacher or school records to see what knowledge and skills your students are likely to have already attained. Note that ***Ungraded Enrichment and Integration Activities*** have been placed at the bottom of the page for you to draw from when writing your plans.
3. Locate your students' grade level in the ***Grade Charts for Planning*** (pages 47 to 61) for an easy summary of what to teach at a specific grade level. You will notice that the numbers of the concepts and skills on your grade chart correspond to the numbers in the developmental scope and sequence chart.
4. Refer to the ***Teaching Resource Reference Charts*** (pages 81 to 126) for help in teaching specific concepts and skills.
5. Find suggestions for ***Planning for Teaching*** (pages 69 to 79), and ***Evaluation*** (pages 151 to 161).

Chapter One
Reflecting the Program of Studies in Planning



Statement of Philosophy for Fine Arts

The fine arts embrace music, art and drama without obscuring their individuality. Each has a body of content, partly derived from tradition and partly developed from the insights and interests of those involved. Each has its own mode of expression and makes its own contribution to society, necessitating the inclusion of the arts as separate subject areas in the school program. Provided the special characteristics and unique strengths of each of the arts are maintained, integration of the arts across the subject areas is desirable and should be encouraged.

There are fundamental principles which apply to music, art and drama. Specifically, the student is involved as a creator, a performer, an historian, a critic and a consumer. Throughout the grades an articulated fine arts program should enhance the depth and breadth of expression and intuitive response. The maturing student learns to appreciate, to understand, to create and to criticize with discrimination the products of the mind, the voice, the hand and the body.

Statement of Philosophy for Music Education

The systematic development of musical skills, knowledge and perception is fundamental to the total development of the individual.

Music education should begin at an early age and should continue to encourage creative expression through performance, listening and composition. As students become sensitive to the expressive elements of music, they develop insight into human feelings.

The sense of meaning in music can be developed by the student as:

Performer: Performance is an active process involving the development and application of musical skills, knowledge and perceptions.

Listener, evaluator, consumer, historian:
These experiences develop an understanding of music and musicians of the past and present.

Composer: The organization of the elements of music into an intrinsically satisfying composition generates aesthetic creativity and perception.

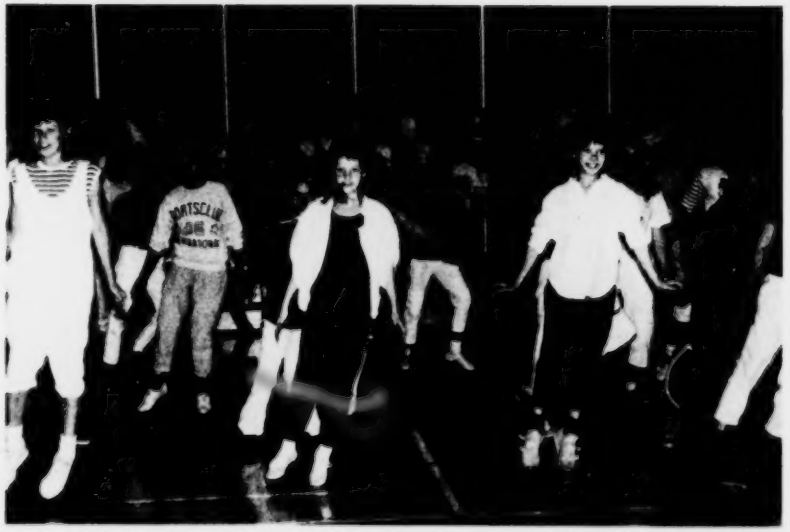
General Learner Expectations as Stated in the Program of Studies

Through the elementary music program, students will develop:

- enjoyment of music
- awareness and appreciation of a variety of music, including music of the many cultures represented in Canada
- insights into music through meaningful musical activities
- self-expression and creativity
- musical skills and knowledge

Teaching Objectives

- To develop musical awareness through listening, moving, singing and playing instruments.
- To develop an ability to sing in tune.
- To develop an ability to read and write music notation.
- To experiment with a variety of instruments for use in song accompaniments and in original compositions.
- To develop self-expression and response to music through creative movement and dance.
- To develop positive attitudes toward music including:
  - the enjoyment of music in a wide variety of forms, styles and settings
  - appreciation of self as musician and creator
  - acceptance and appreciation of the place of music and movement in everyday life
  - acceptance of ethnically different music.



Elementary Music Scope and Sequence

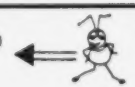
CONCEPTS
Concepts are the intellectual framework of the music program. They are divided here into five elements: rhythm, melody, harmony, form and expression. (See charts pages 16–25.)

SKILLS
The skills and concepts of the music program are interrelated. Concepts are essentially taught through the participation of students in the six skill areas: singing, playing, listening, moving, reading (and writing), and creating. (See charts pages 27–45.)

ATTITUDES
Attitudes are developed through the participation of the students in the skill areas. Singing, playing, listening, moving, reading (and writing), and creating become the vehicles for fostering positive attitudes toward music. No scope and sequence chart for attitudes is included because the attitudes stated in the objectives (page 13) are intended to be acquired at every grade level throughout the program.

Concepts

♪ **INDICATES REQUIRED LEARNINGS**

Where no required program is indicated for a specific grade, an  will be a reminder to continue the study of the previous concepts.

Solid line indicates me level at which a concept is introduced. Since not all schools have ECS, and ECS is not a mandated program, solid lines are used through both ECS and Grade One.

Hollow line indicates the continuing development of a concept through the following grades.

Enrichment and Integration Activities:

In addition to the basic concepts and skills, enrichment activities are provided. These activities are not graded and their application is a teacher decision. Exploration may be encouraged through experiences which incorporate some of the following suggestions:

1. Exploring required concepts more deeply:
   - research projects (e.g., study of composers, music of other cultures)
   - original compositions
   - computer programs.
2. Relating music studies to other areas of the arts:
   - drama (e.g., dramatic movement)
   - art (e.g., rhythm, colour, style)
   - dance (e.g., form, rhythm)
   - multicultural activities, studies and festivals.
3. Integrating music with other subjects:
   - language arts, social studies, etc.
4. Sharing talents:
   - e.g., performance day

ELEMENTARY MUSIC SCOPE AND SEQUENCE

CONCEPTS

ELEMENT: **RHYTHM**

Note: ♪ = required learnings. All unmarked concepts are optional.

The student will understand that:

♪ 1. Music may move to a steady beat.

♪ 2. Music may move evenly or unevenly. (— — — — or — — — — —)

♪ 3. Music is made up of long sounds, short sounds and silences.

♪ 4. There are strong and weak beats in music.

♪ 5. Long sounds, short sounds and silences may be grouped to form rhythm patterns.

Ta, ti-ti, rest = | ⊓ 𝄽

♪ 6. Rhythm patterns can accompany melody.

♪ 7. Rhythm patterns are made up of the beat and divisions of the beat.

♪ 8. Beats may be grouped by accent. (a stress in music).

♪ 9. Sounds and silences have specific duration (quarter note (ta), eighth note (ti-ti), half note (ta-a), and whole note (ta-a-a-a) with the corresponding rests.) ♩, ♪, 𝅗𝅥, 𝅝, 𝄽, 𝄾, 𝄻, 𝄼

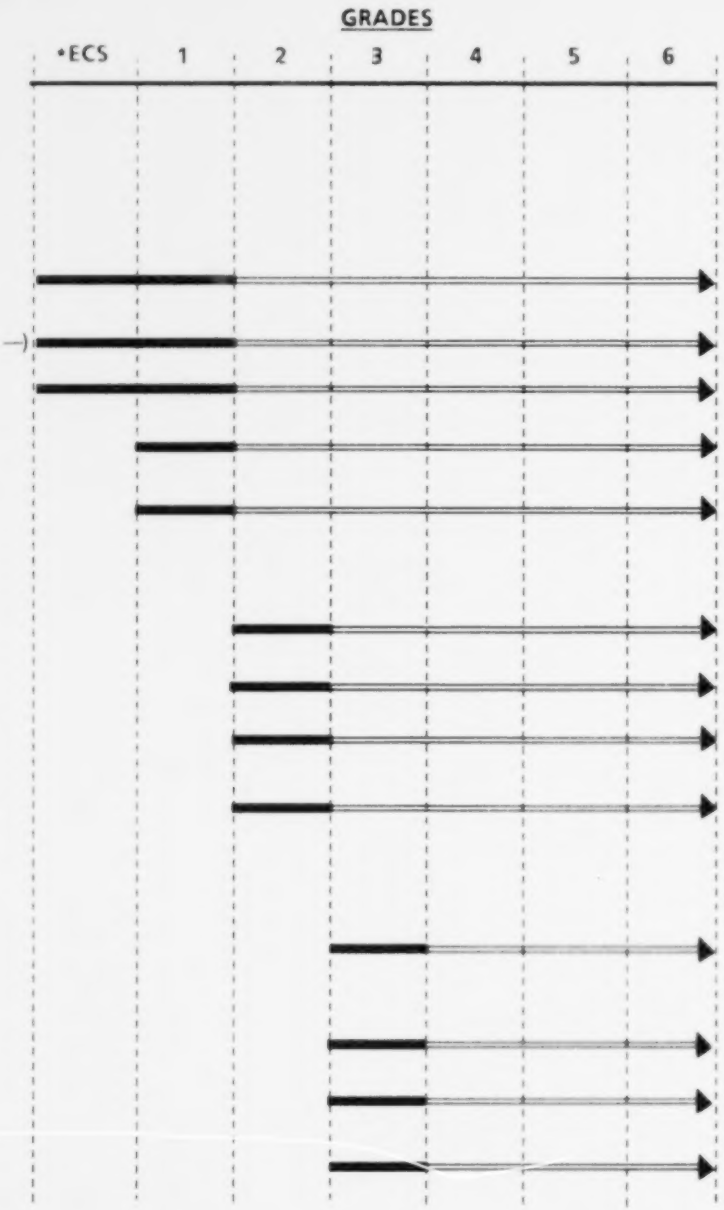
♪ 10. Duration is extended by a dot or a tie or a fermata.

♩. or ♩♩ or 𝄐

♪ 11. Beats may be grouped in 2's or 3's.

♪ 12. Some music does not have a steady beat.

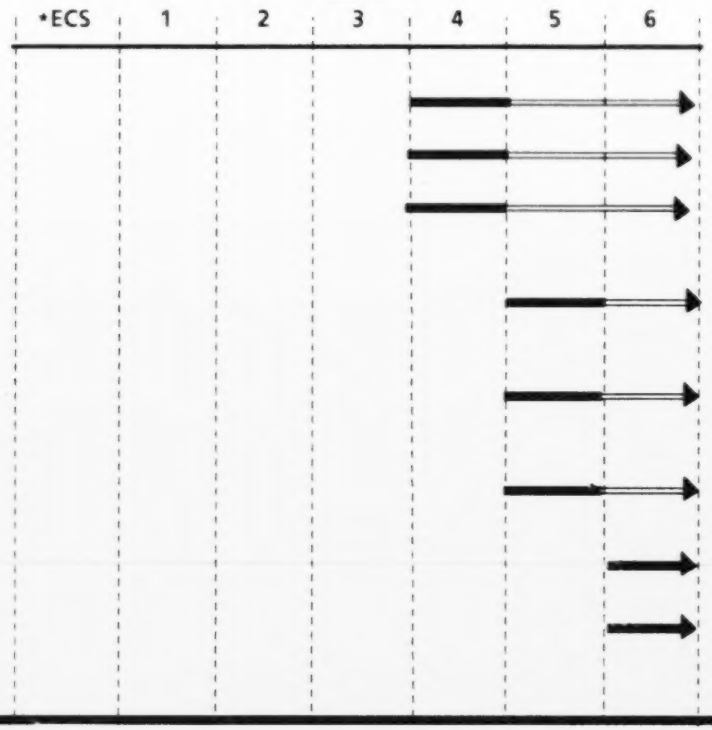
♪ 13. A time signature tells how beats are grouped in a measure.



ELEMENTARY MUSIC SCOPE AND SEQUENCE

CONCEPTS

GRADES



ELEMENT: **RHYTHM** (continued)

14. Beats may be grouped in 4's.
15. Metre changes may occur within a piece of music.
16. Duration concepts are extended to include sixteenth notes.
17. Duration concepts are extended to include dotted notes and combinations of patterns.
18. Accents may fall on beats that are usually unaccented (syncopation).
19. Rhythm is created by combining beat, tempo, patterns, metre and duration.
20. There are many kinds of rhythm (e.g., ethnic rhythms, dance forms such as the waltz, tango)
21. There are numerous rhythm patterns associated with repertoire e.g., triplet

ENRICHMENT AND INTEGRATION ACTIVITIES

- Tap the beat while listening to a variety of music
- Tap the beat using various body parts
- Play passing games to reinforce beat
- Listen to environmental sounds for steady beat
- Create words to fit rhythm patterns
- Play Bingo using various rhythm patterns
- Use poetry to illustrate the concepts of beats and accent
- Create a class chant book using familiar playground chants
- Create a spoken ostinato to accompany songs or poems
- Conduct metre patterns as a class while listening to a recording
- Conduct in 2, 3 or 4 metre patterns
- Choose one rhythm pattern from a song and repeat it as an ostinato while the song is sung
- Create a rhythm using consonant sounds
- Unscramble rhythm patterns to match a known song
- Create a short canon using rhythm patterns
- Read, write and practice irregular metres
- Create and notate an extensive percussive score
- Interpret the beat through movement

44

*ECS level is not a mandated program. It is included here as part of child development, to assist ECS and Grade 1 teachers. The inclusion of ECS is not meant to imply that music should be taught as a separate subject in ECS.

85

CONCEPTS

ELEMENT: **MELODY**

Note: ♪ = required learnings. All unmarked concepts are optional.

The student will understand that:

♪ 1. Sounds may be high or low.

♪ 2. Sounds are also in the middle.

♪ 3. A sequence of sounds may move from low to high, high to low, or stay the same.

♪ 4. A melody is made up of sounds organized in patterns.

♪ 5. Melodies are based on scales: major, minor and pentatonic (5 tone).

♪ 6. Printed symbols in music show the direction of the melody.

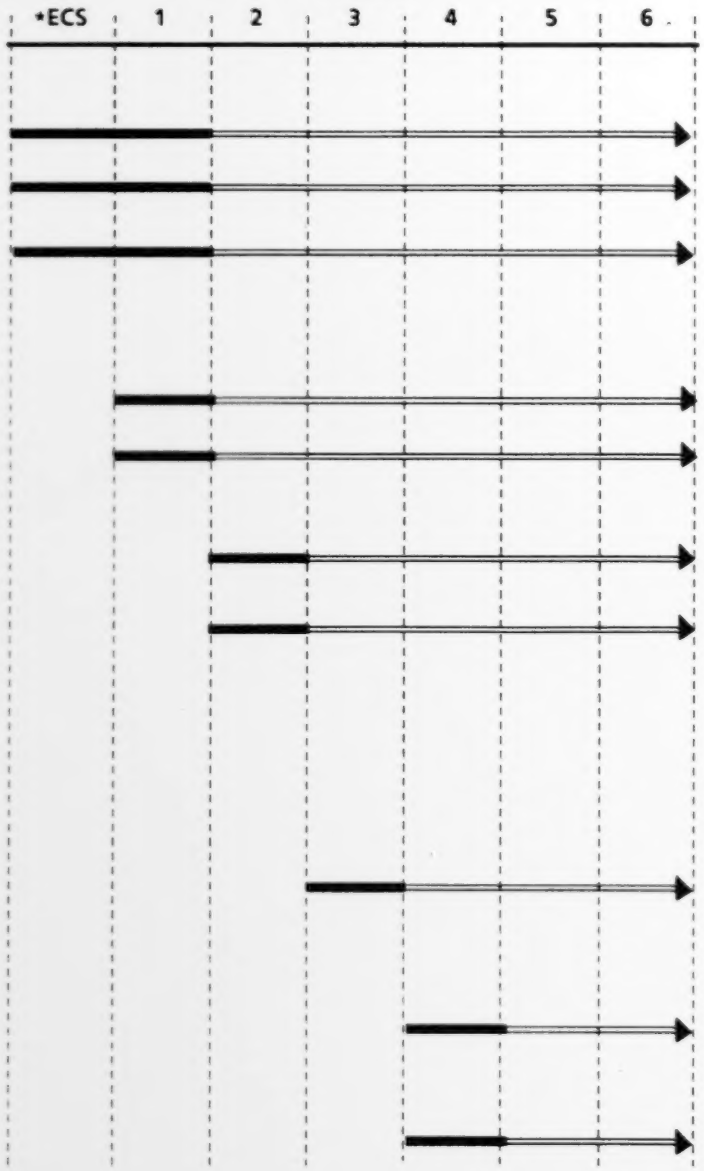
♪ 7. Sounds that move up or down by steps or half-steps within the octave are called scales.
- Melodies may move by scale steps.
- Melodies may move by leaps.

8. A melody may have an ending home tone (tonic).

9. An interval is the space between two sounds.
- An interval may be changed by an accidental.
- Intervals give shape or contour to a melody.

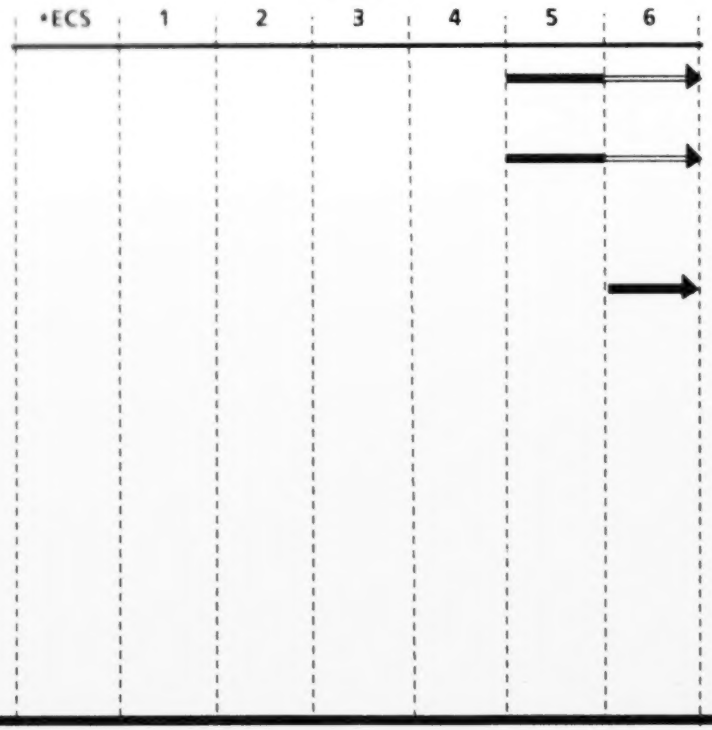
10. Melodies may be based on the "C" major scale.

GRADES



CONCEPTS

GRADES



ELEMENT: **MELODY** (continued)

11. Melodies may be based on the "G" and "F" major scales and their related minors.

♪ 12. A melody is changed when its rhythm is changed.

♪ 13. Melodies may be based on other scales (e.g., ethnic, whole tone, atonal, chromatic, modal).

ENRICHMENT AND INTEGRATION ACTIVITIES

- Vary the pitch of the voice while chanting well-known nursery rhymes.
- Explore principles of pitch by making simple instruments.
- Tap or blow over the top of bottles filled with differing amounts of water, and identify pitch. Arrange the bottles into a major scale.
- Perform melodies in many styles.
- Play and sing many melodies using the pentatonic scale.
- Sing well-known songs in both major and minor keys.
- Illustrate the contour (shape) of a melody through pictures or patterns.
- Add chords to accompany a poem and create a melody.
- Create and perform a melodic rondo.
- Listen to melodies that are atonal.
- Vary a melody using ornamentation, augmentation or diminution.
- Create different melodies by using clay pots of different sizes in various combinations.
- Arrange tones in specific modes.

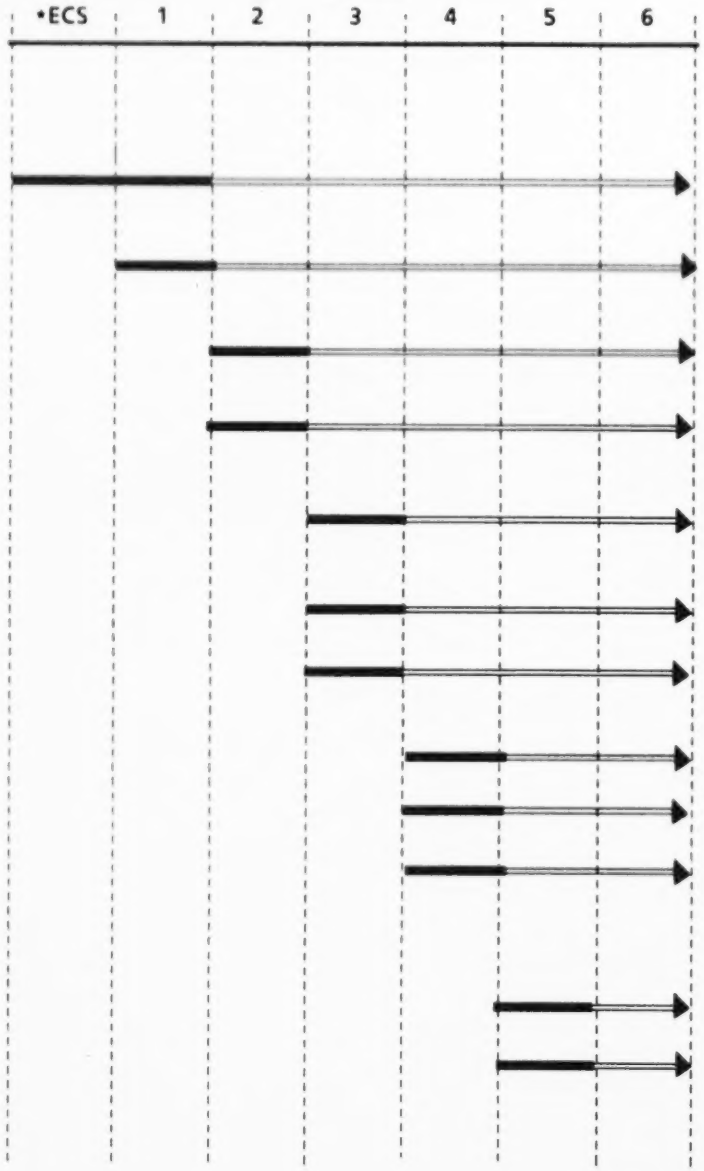
*See note on page 17.

CONCEPTS

ELEMENT: **HARMONY**

Note: ♪ = required learnings. All unmarked concepts are optional.

The student will understand that:



♪ 1. Two or more sounds can occur simultaneously.

♪ 2. Melodies may be accompanied by harmony.

♪ 3. Some sounds seem to belong together and are called chords (three or more sounds together).

♪ 4. Major and minor chords have different sounds.

♪ 5. Two or more melodies can occur simultaneously (e.g., rounds, partner songs, descants).

6. The I and V7 chords may be used to accompany melodies.

♪ 7. Pitched percussion instruments can be combined to make harmony.

8. The IV and V chords are also used to accompany melodies.

♪ 9. Tuned instruments can combine to make harmony.

♪ 10. Melodies having the same harmonic structure may be combined (e.g., partner songs).

♪ 11. Voices with different pitch ranges can be combined to create harmony.

♪ 12. The notes of a chord may be performed to accompany a melody.

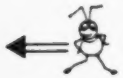
CONCEPTS

GRADES

*ECS | 1 | 2 | 3 | 4 | 5 | 6

ELEMENT: **HARMONY** (continued)

13. There is an ending point to a phrase (cadence).



14. Other chords may be used to accompany melody (e.g., E minor, E_7).

ENRICHMENT AND INTEGRATION ACTIVITIES

- Play a "Sound Detective" game to identify melody alone, melody with chords or melody in a round.
- Paint a picture illustrating texture.
- Create a thick texture by gradually adding pitched and nonpitched instruments or sounds.
- Perform a round using pitched percussion instruments.
- Create a short pentatonic song and perform it as a round.
- Build chords and use them as an accompaniment to songs in solid and broken forms.
- Sing chordal accompaniments.
- Identify root positions and inversions of chords.
- On graph paper, chart the melody of a round using a different colour for each entry.
- Choreograph a song to show unison, two-part and call-and-response singing.
- Play cadences of IV – I and V7–I. Discover which feels stronger.

*See note on page 17.

ELEMENTARY MUSIC SCOPE AND SEQUENCE

CONCEPTS

ELEMENT: **FORM**

Note ♪ = required learnings. All unmarked concepts are optional.

The student will understand that:

♪ 1. Music can be organized into sections—alike or different.

♪ 2. A section may be repeated (verse, chorus).

♪ 3. Music is organized into phrases (a musical sentence with a beginning and an ending).

♪ 4. A whole piece of music may be comprised of a number of sections.

5. Sections may be identified by letters (e.g., AB, ABA, ABAB).

6. There may be an introduction, an interlude and an ending (coda).

♪ 7. Musical phrases, which give organization to music, may be short or long.

8. Music may be accompanied by a repeated pattern (ostinato).

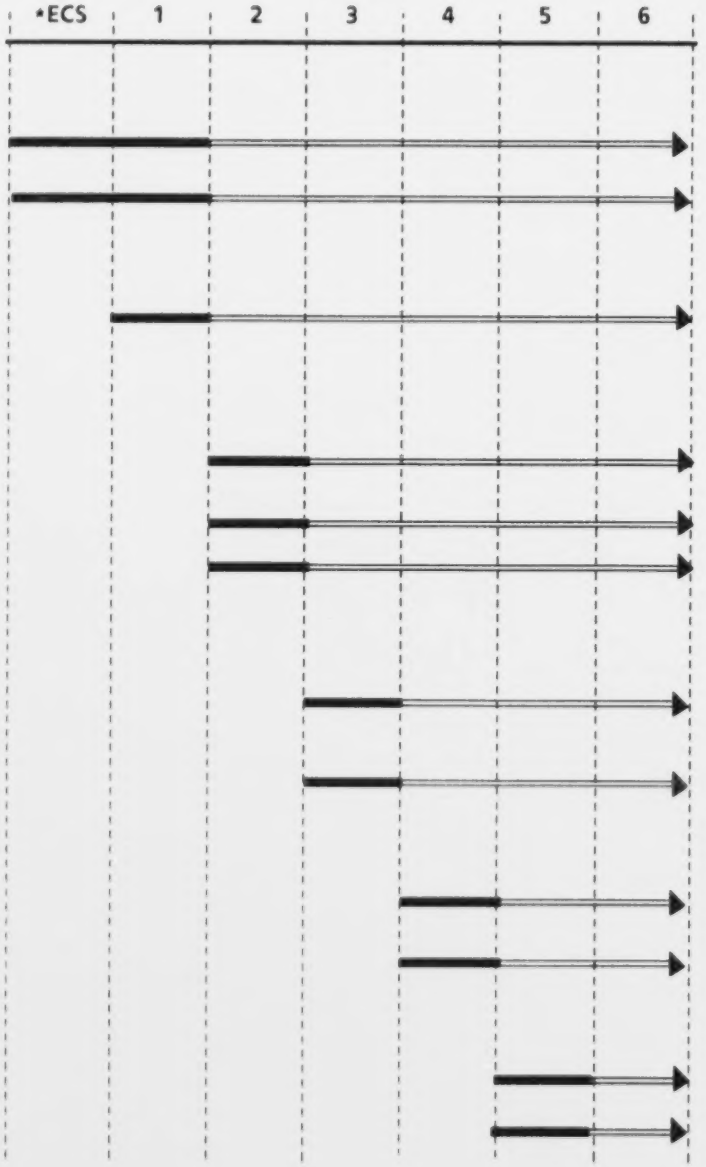
9. Sections may be identified by letters ABACA (rondo).

♪ 10. First and second endings with repeat signs are found in music.

11. Improvisation is part of many forms of music.

12. Repetition and contrast give unity and variety to form in music.

GRADES



CONCEPTS

GRADES

ELEMENT: **FORM** (continued)

	*ECS	1	2	3	4	5	6
13. Basic forms include AB (binary), ABA (ternary), rondo, canon, theme and variations.							→
♪ 14. Longer forms of music such as the concerto, opera and symphony combine a variety of structural forms.							→

ENRICHMENT AND INTEGRATION ACTIVITIES

- Bring pictures illustrating repetition and contrast.
- Create a collage or painting in a specific form (AB, ABA, ABACA)
- Create different accompaniments for each section of a piece of music.
- Create an introduction and a coda for a song.
- Show the form of the music through movement.
- Relate form in poetry, art and movement to form in music.
- Go for a walk to study buildings to discover repetition and contrast in architecture.
- Create a dance to illustrate a specific form (AB, ABA, ABACA).
- Create a percussion ABA.
- Create a percussion rondo.
- Graph the phrase lengths of a song.

*See note on page 17.

ELEMENTARY MUSIC SCOPE AND SEQUENCE

CONCEPTS

ELEMENT: **EXPRESSION (tempo, dynamics, tone colour)**

Note: ♪ = required learnings. All unmarked concepts are optional.

The student will understand that:

♪ 1. The beat in music may be fast or slow (tempo).

♪ 2. Music may be soft (p) or loud (f) (dynamics).

♪ 3. Music may express our feelings.

♪ 4. Musical instruments have different tonal qualities.

♪ 5. The human voice has different tonal qualities.

♪ 6. Music reflects our feelings about holidays, seasons, our country and cultural heritage.

♪ 7. The words of a song are very important to the understanding of the song (text).

♪ 8. Music may be fast or slow and may change from one to the other suddenly or gradually (tempo).

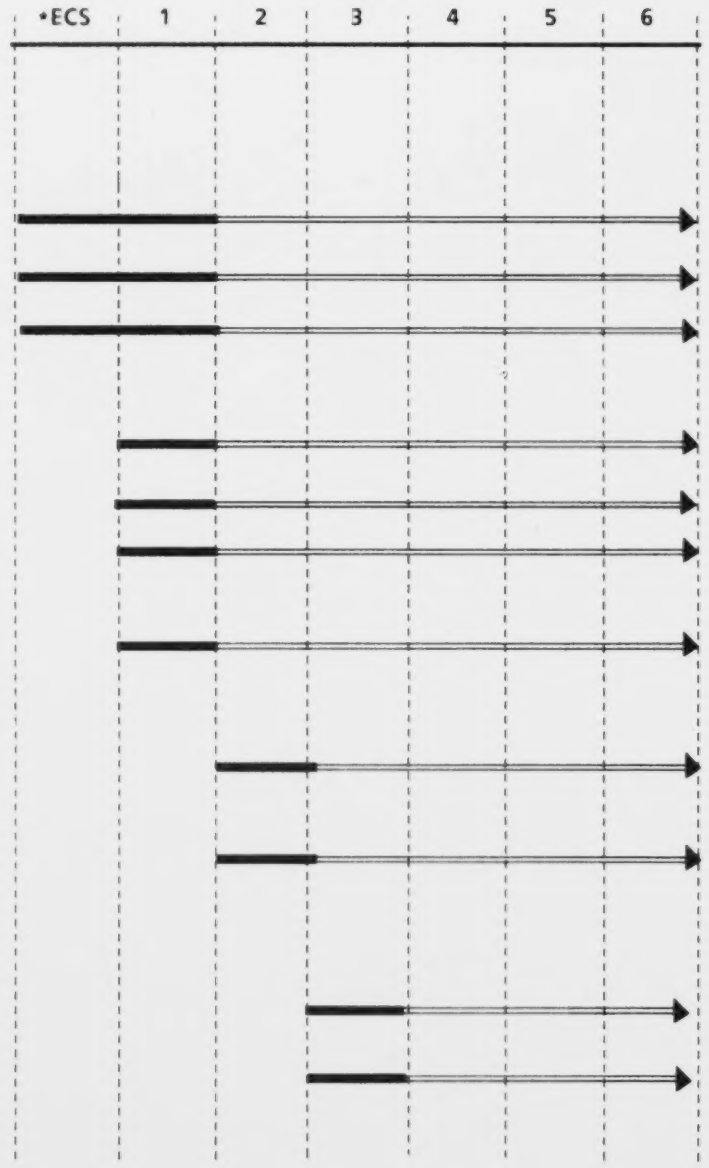
♪ 9. Music dynamics may change suddenly (accent <) or gradually

(< crescendo; > decrescendo [diminuendo])

♪ 10. Changes in dynamics add to the effect of music.

♪ 11. Musical instruments produce tone colour by being blown, bowed, plucked, strummed, struck, scraped or shaken.

GRADES

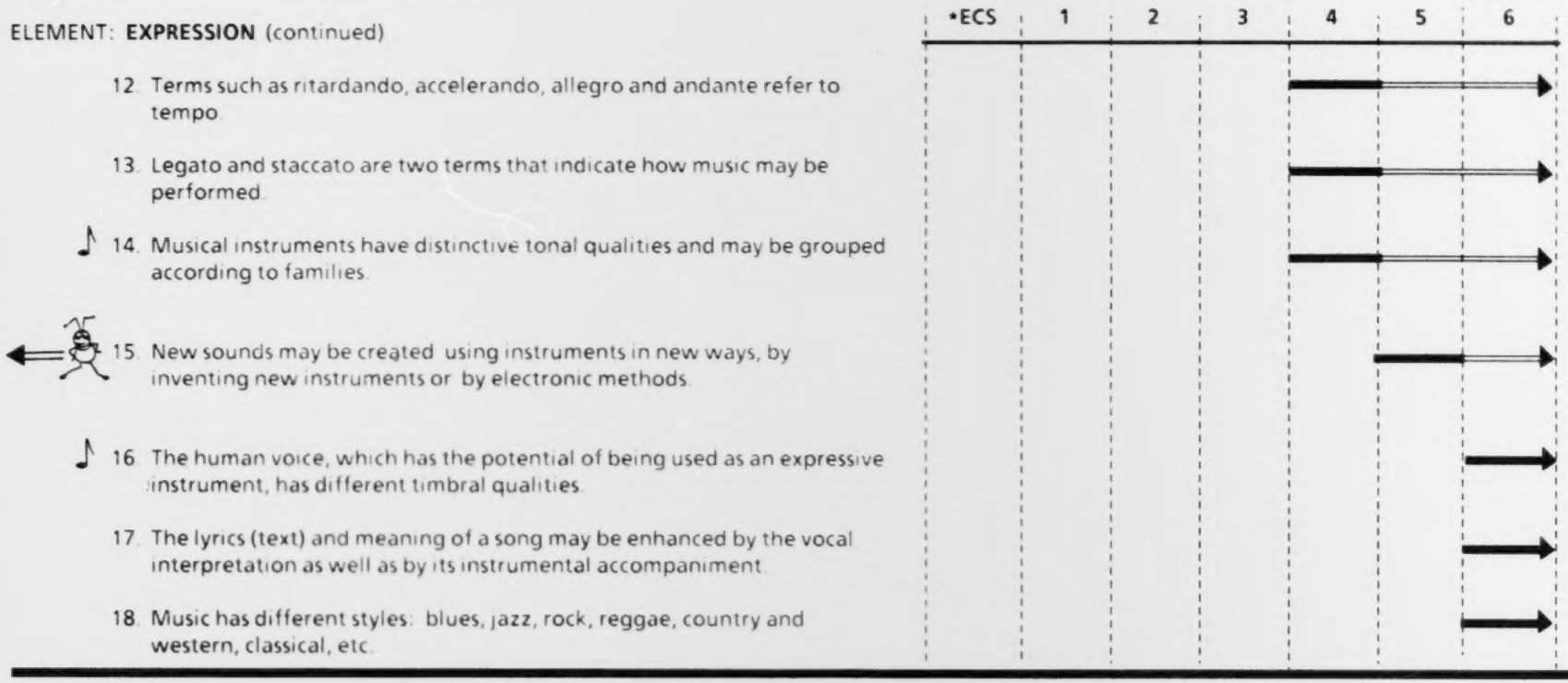


ELEMENTARY MUSIC SCOPE AND SEQUENCE

CONCEPTS

GRADES

ELEMENT: **EXPRESSION** (continued)



12. Terms such as ritardando, accelerando, allegro and andante refer to tempo.

13. Legato and staccato are two terms that indicate how music may be performed.

14. Musical instruments have distinctive tonal qualities and may be grouped according to families.

15. New sounds may be created using instruments in new ways, by inventing new instruments or by electronic methods.

16. The human voice, which has the potential of being used as an expressive instrument, has different timbral qualities.

17. The lyrics (text) and meaning of a song may be enhanced by the vocal interpretation as well as by its instrumental accompaniment.

18. Music has different styles: blues, jazz, rock, reggae, country and western, classical, etc.

ENRICHMENT AND INTEGRATION ACTIVITIES

- Use pictures to illustrate various elements (fast-slow = horse-snail).
- Tape students' voices to illustrate differences in tone colour.
- Tape natural sounds and play school instruments to illustrate differences in tone colour.
- Pass an object around a circle to the changing tempo of the beat.
- Discuss contrasts in the arts under the headings of colour, shape and line.
- Discuss feelings expressed in poetry and lyrics.
- Emphasize mood in choral speaking through changes in dynamics, tempo and tone colour.
- Sing a song several times with different tempi or dynamics in legato or staccato style.
- Interpret and perform a "sound" score.

*See note on page 17.

Sharing "Charlie Brown"

Elementary Music Scope and Sequence

The skills of Listening, Moving, Singing, Playing Instruments, Reading (and Writing) and Creating are expected to be mastered by the students through constant review and refinement through the grades.

Skills

♩ **INDICATES REQUIRED LEARNINGS**

Where no basic program is indicated for a specific grade, an will be a reminder to continue the practice of the previous skills.

 Solid line indicates the level at which a concept is introduced. Since not all schools have ECS, and ECS is not a mandated program, solid lines are used through both ECS and Grade One.

 Hollow line indicates the continuing development of a concept through the following grades.

ELEMENTARY MUSIC SCOPE AND SEQUENCE

SKILLS

SKILL: **LISTENING**

Note: ♪ = required learnings. All unmarked skills are optional.

Skills will develop from a visual and aural awareness to specific identification.

The student will be able to:

♪ 1. Distinguish environmental sounds: school, home, weather, animals, machines.

♪ 2. Identify and compare sounds (musical and non-musical): high-low, loud-soft, short-long, slow-fast, up-down.

♪ 3. Distinguish voice sounds.

♪ 4. Distinguish among the sounds of common musical instruments.

♪ 5. Be an attentive member of an audience.

♪ 6. Understand and appreciate the effect of music that is: high-low, loud-soft, short-long, slow-fast, up-down.

♪ 7. Be aware of and enjoy seasonal, holiday and ethnic music.

♪ 8. Follow a story told by music.

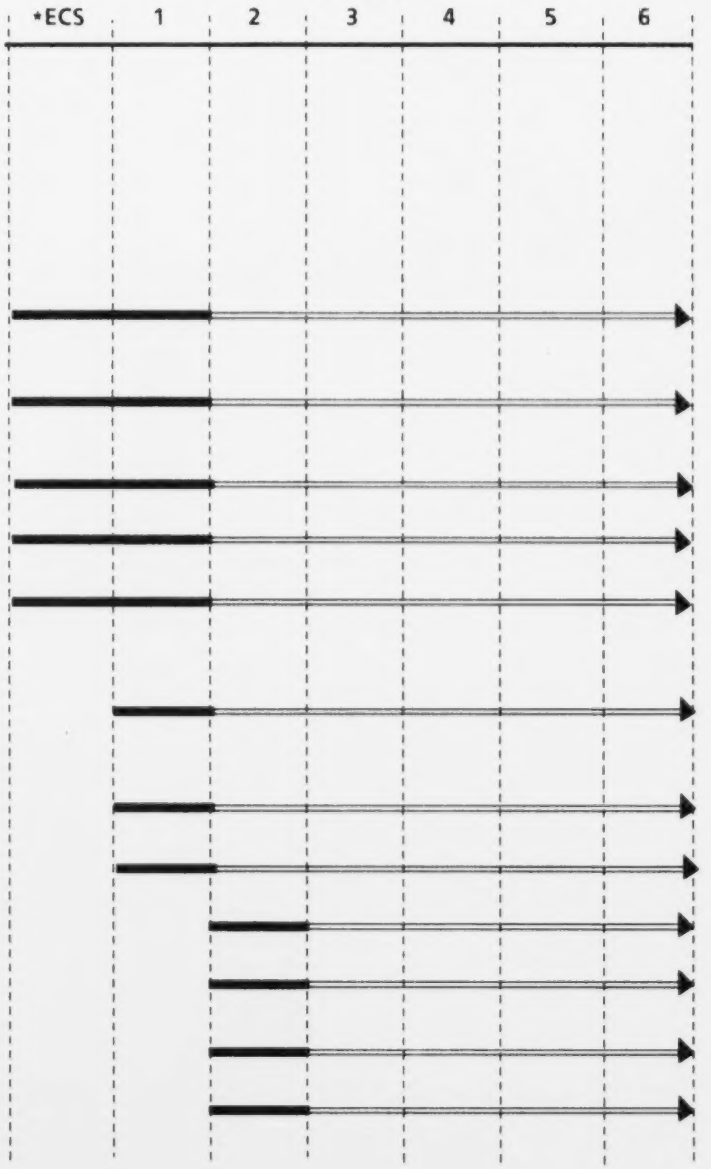
♪ 9. Detect the rise and fall of melody.

10. Identify "like" and "unlike" patterns in music.

11. Respond to phrases in music.

♪ 12. Identify male, female and children's singing voices.

GRADES



SKILLS

GRADES

•ECS 1 2 3 4 5 6

SKILL: **LISTENING** (continued)

The student will be able to:

♪ 13. Detect the contour (shape) of melody

♪ 14. Identify differences in tempo, timbre (tone colour) and dynamics

15. Identify the difference in sound between songs in major and minor keys

16. Identify repetition and contrast

17. Identify binary (AB) and ternary (ABA) forms

♪ 18. Recognize the instruments of the four families of the orchestra: string, woodwind, brass, percussion

19. Identify a tonic (keynote) chord

20. Identify rondo form (ABACA)

♪ 21. Recognize music and some composers of other times, places and cultures

♪ 22. Identify the four families of musical instruments

♪ 23. Identify introductions, interludes and codas in music

♪ 24. Identify major and minor chords

25. Identify the human voice categories: soprano, contralto, tenor, bass

♪ 26. Match names, sounds and pictures of many instruments

27. Identify chord changes aurally (ukuleles, resonator bells and autoharps)

•See note on page 30.

ELEMENTARY MUSIC SCOPE AND SEQUENCE

SKILLS

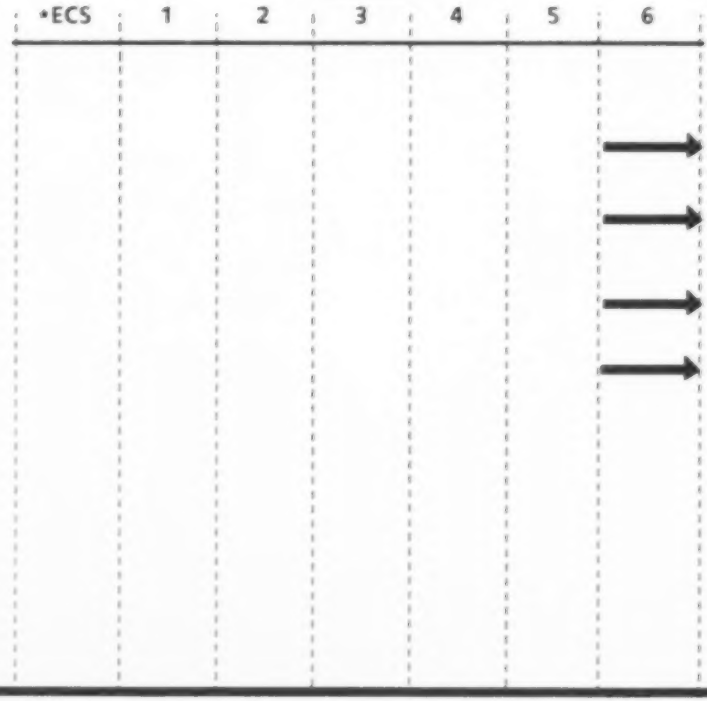
GRADES

*ECS	1	2	3	4	5	6

SKILL: LISTENING (continued)

The student will be able to:

28. Identify: band, orchestra, instrumental duet, trio, quartet and ensemble.
29. Identify some of the following: theme and variations, ragtime, blues, jazz, rock, etc.
30. Recognize the sounds of electronic music.
31. Identify: children's chorus, male/female chorus, mixed chorus, vocal duet, trio, quartet and ensemble.



ENRICHMENT AND INTEGRATION ACTIVITIES

- Play listening games in which children must identify characteristics of sound, e.g., high – low, upward – downward, movement by skips or steps.
- Tape students' singing. Then have them listen and suggest ways to improve the performance.
- Discuss the relationship between "active" and "still" in music, art and dance.
- Invite local musicians and groups to perform.
- Plan a field trip to attend a concert.
- Listen to music of different cultures.
- Make a chart of musical terms to aid in listening.
- Listen to music of different periods (Baroque, Classical, Romantic)
- Create your own "sound" story after listening to program music.
- Introduce the "Concert Band."
- Listen for musical form in folk dance, ballet, operetta, opera, oratorio, concerto and symphony.
- Conduct a simple analysis of music through the use of listening maps, worksheets, etc.
- Study the history and development of electronic music through recordings, books, scores, laser discs, videos and films.
- Identify chord changes I, IV, V while listening to a selection of music.
- Chart a musical selection showing similarities and differences.

*ECS level is not a mandated program. It is included here as part of child development, to assist ECS and Grade 1 teachers. The inclusion of ECS is not meant to imply that music should be taught as a separate subject in ECS.

71

72

ELEMENTARY MUSIC SCOPE AND SEQUENCE

SKILLS

SKILL: MOVING

Note: ♪ = required learnings. All unmarked skills are optional.

The student will be able to:

♪ 1. Mime animals, machines and other sounds.

♪ 2. Move to the beat in music through walking, running, hopping, galloping and skipping (as appropriate to the psychomotor development of the students).

♪ 3. Respond to beat through action and simple body percussion.

♪ 4. Perform simple action songs and singing games.

♪ 5. Improvise movement for high–low, loud–soft, short–long, slow–fast.

♪ 6. Respond to music through movement in an individual manner.

♪ 7. Improvise movements to poems, stories and songs.

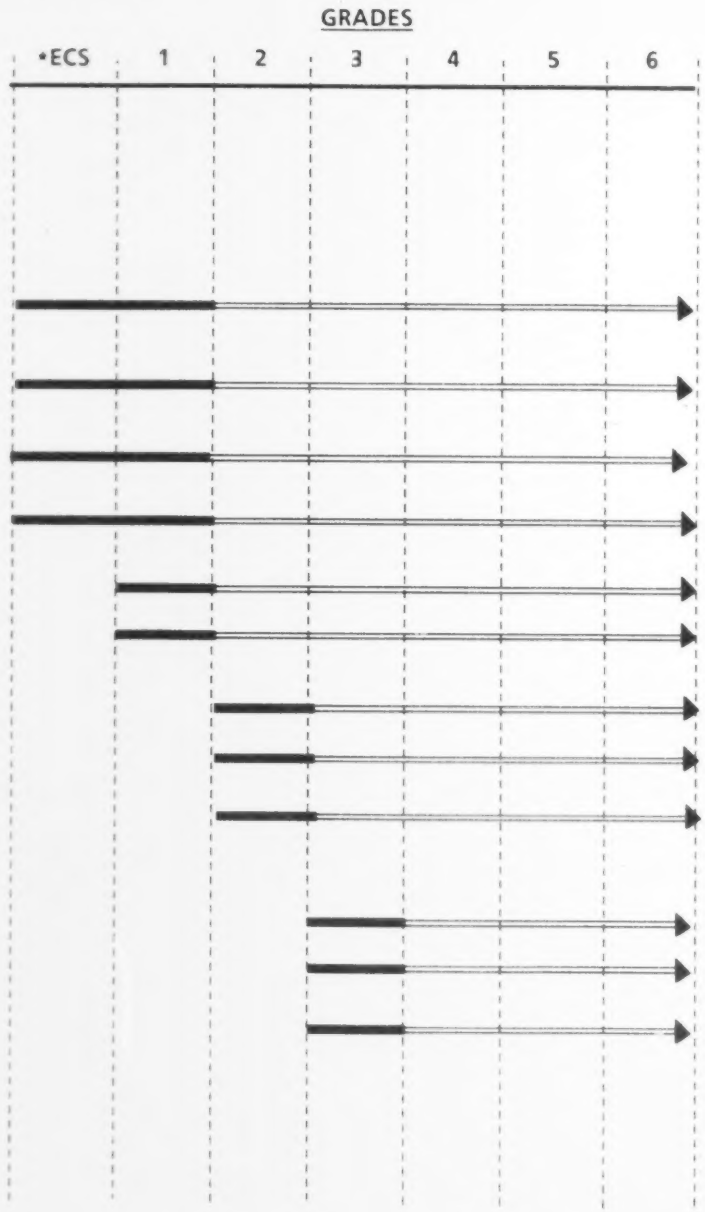
8. Move to form in music (like phrases and unlike phrases).

♪ 9. Through movement show awareness of changes in tempo, dynamics and mood.

♪ 10. Perform rhythmic patterns in music.

11. Move to round or canon form.

♪ 12. Participate in folk, square or traditional ethnic dances.



SKILLS

SKILL: **MOVING** (continued)

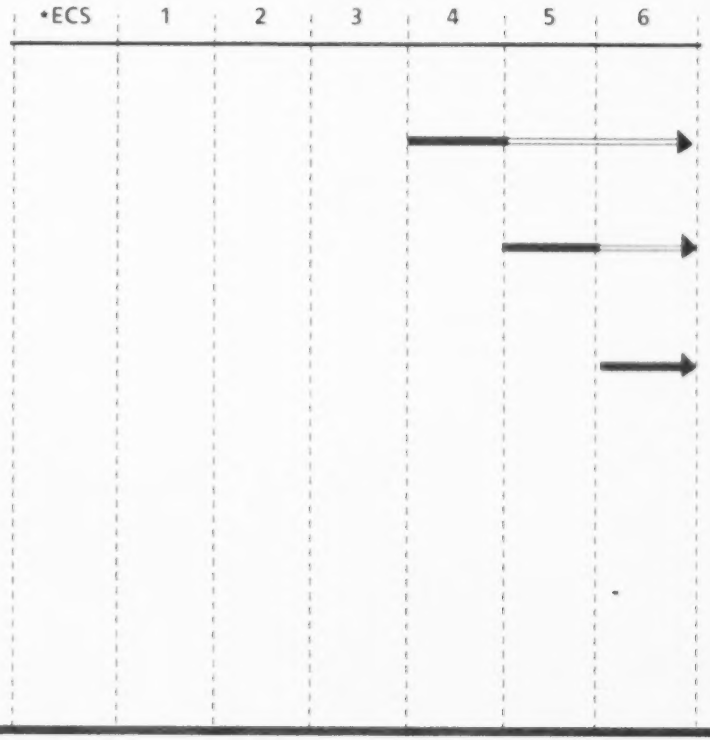
The student will be able to:

13. Use planned body movements to illustrate rhythmic and/or melodic patterns.

14. Move to illustrate phrase, repetition, contrast, AB, ABA and rondo patterns, introductions, interludes and endings (codas) (as appropriate to the psychomotor development of the students).

15. Choreograph and perform a contemporary dance form (e.g., in the style of videos, air bands).

GRADES



ENRICHMENT AND INTEGRATION ACTIVITIES

- Play "Follow the Leader" and have children imitate the movements of the leader.
- Add hand jives or actions to appropriate songs.
- Show the direction of melody through movement.
- Express a chant through movement.
- Dramatize a song.
- Learn simple folk dances.
- Learn singing games.
- Take part in musical plays and operettas.
- Create movement that reflects the style and dynamic changes of the music.
- Create motifs in music, movement and art.
- Move to rhythms and melodies typical of other cultures.
- Improvise movement to illustrate syncopation in music.
- Create movement to correspond to diminution and augmentation in music.

•See note on page 30.

ELEMENTARY MUSIC SCOPE AND SEQUENCE

SKILLS

ELEMENT: **SINGING**

Note: ♪ = required learnings. All unmarked skills are optional.

Singing is the foundation of the music program. **Sing as much as possible.**

For further information, please refer to the vocal development resources listed in Chapter 7.

The student will be able to:

♪ 1. Distinguish between children's speaking and singing voices.

♪ 2. Respond to tone-matching and echo games.

♪ 3. Respond to so-mi hand signals.

♪ 4. Respond to hand signals for so-mi-la.

♪ 5. Sing, in tune, many rhythmic and melodic songs, singing games and action songs.

♪ 6. Experience singing alone and in a group.

♪ 7. Sing accurately in unison.

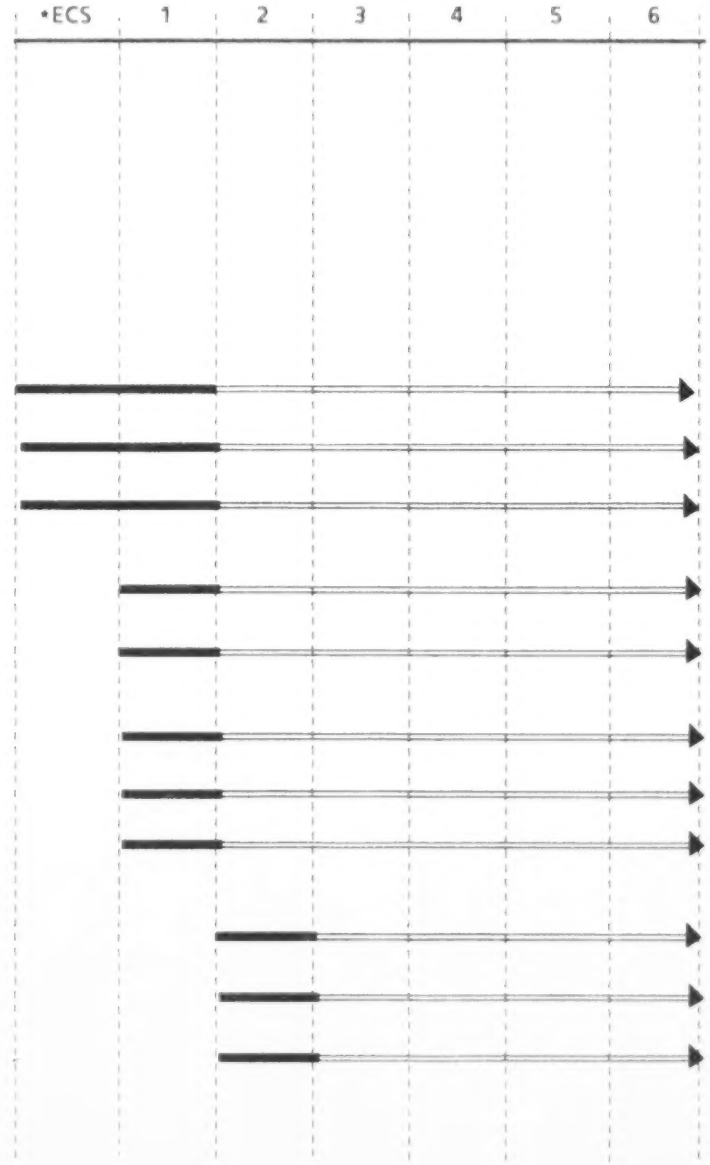
8. Respond appropriately and with confidence to a conductor's signals.

♪ 9. Extend the use of sol-fa training with hand signals to include "re" and "do."

♪ 10. Respond to tone-matching with other voices and instruments.

♪ 11. Sing many folk, ethnic, seasonal and holiday songs.

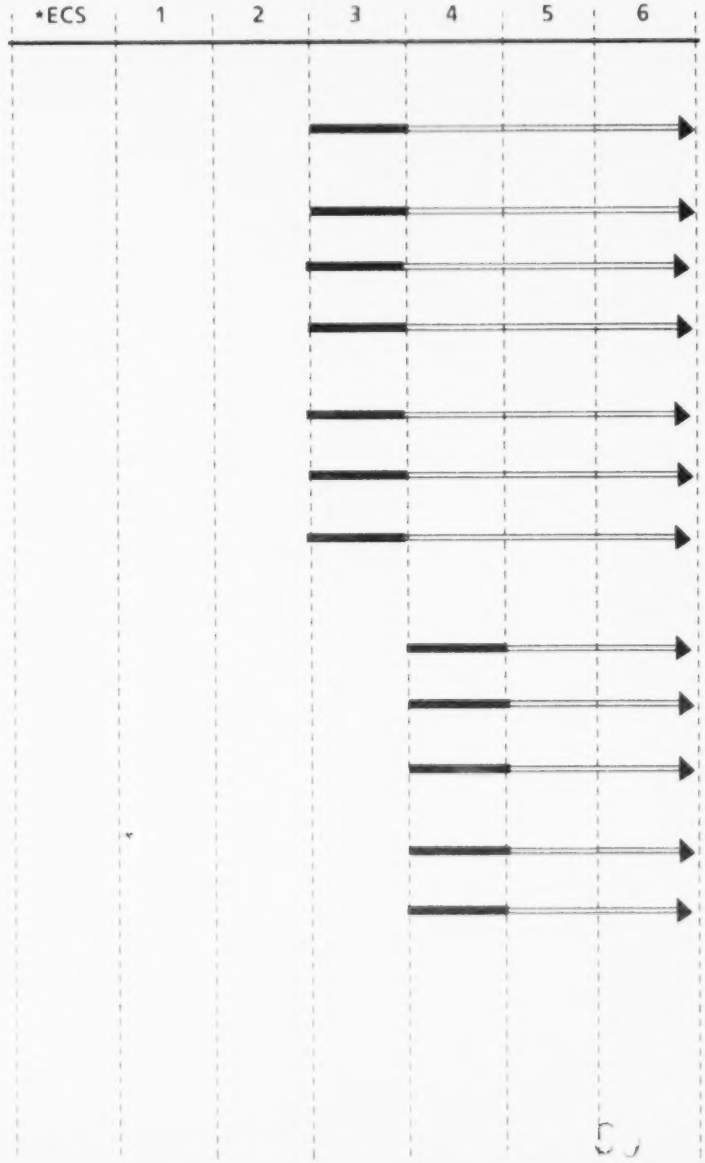
GRADES



SKILLS

GRADES

SKILL: **SINGING** (continued)



The student will be able to:

12. Extend the use of sol–fa training with hand signals to include "la_1" "so_1" "do^1" (low "la," low "so" and high "do")
13. Sing ostinato patterns with songs
14. Sing two–part rounds and simple descants
15. Continue vocal development: sing with expression and good enunciation
16. Sing with various instrumental accompaniments
17. Participate in singing alone or in a group, a capella (unaccompanied)
18. Sing partner and nonsense songs

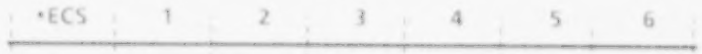
19. Continue vocal development (legato and staccato)
20. Extend the use of sol–fa training with hand signals to include "fa" and "ti."
21. Sing two– and three–part rounds, and descants
22. Respond to changes in tempo, dynamics and mood while singing
23. Develop musical interpretation: awareness of the meaning of a song through its words (text)

*See note on page 30

SKILLS

GRADES

SKILL: **SINGING** (continued)



The student will be able to:

24. Use sol-fa skills in reading music and sight-singing.

25. Sing three- and four-part rounds and two-part Soprano, Alto (S.A.) songs.

♪ 26. Extend vocal development to include: phrasing, enunciation and expression.

♪ 27. Develop a repertoire of quality songs.

♪ 28. Sing songs written in a variety of scales.

♪ 29. Extend vocal development to include: stressing in-tune (accurate) part singing.

ENRICHMENT AND INTEGRATION ACTIVITIES

- Explore the voice by making many different vocal sounds. (e.g., animal sounds, sirens)
- Improvise singing questions and answers.
- Use puppets to encourage students to sing alone.
- Alternately sing phrases aloud and silently.
- Take turns being the conductor. The conductor will set the tempo and pitch.
- Experiment to discover the ways that singing can express ideas.
- Listen to recordings of fine children's choirs.
- Vocalize on triads.
- Discuss singing styles.
- Create ballads about an important school or community event or about the accomplishments of a famous person.
- Sing three-part songs. (S.S.A.; S.A. with descant).
- When a song is known well, sing it in parallel 4ths or parallel 5ths.
- Sing for another classroom, school assemblies, music festivals, etc.

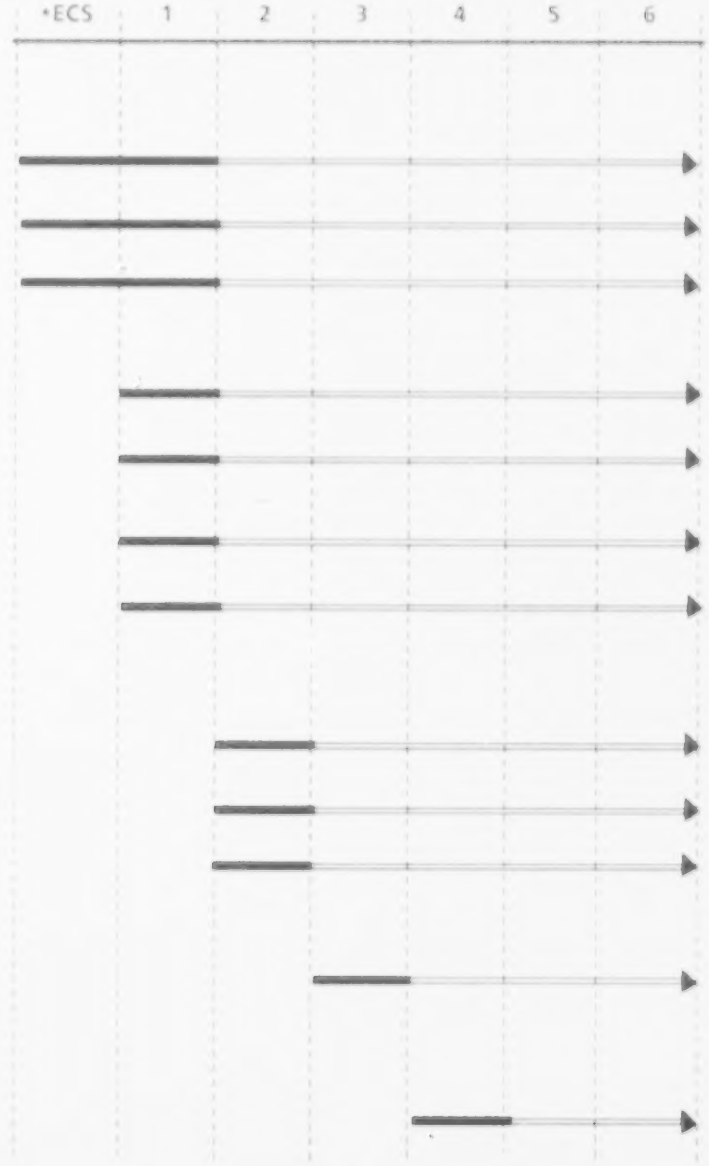
*See note on page 30.

SING-OFF
CHAMPIONS

SKILLS

GRADES

SKILL: **PLAYING INSTRUMENTS**



Note: ♪ = required learnings. All unmarked skills are optional.

The student will be able to:

♪ 1. Explore the sound of various musical instruments.

♪ 2. Play a steady beat using rhythm instruments.

♪ 3. Discover that some instruments play low notes and some play high notes.

♪ 4. Echo rhythm patterns.

♪ 5. Accompany singing with appropriate body percussion and movement (beat, accent, rhythm patterns) and transfer these to instruments.

♪ 6. Play rhythm instruments correctly.

♪ 7. Accompany songs, stories and poems with appropriate instrumental effects.

♪ 8. Play simple rhythm patterns (the beat and divisions of the beat).

9. Follow simple rhythm scores.

10. Play rhythmic and ostinato patterns to accompany songs.

11. Use pitched (key-board type) instruments to play tone-matching games, conversational games and pentatonic (5 tone) accompaniments.

12. Use resonator bells to build and play chords.

SKILLS

GRADES

SKILL: **PLAYING INSTRUMENTS** (continued)

The student will be able to:

♩ 13. Demonstrate skills on as many as possible of the following instruments:

Orff Instruments – through speech, rhythm, ear-training and use of pentatonic scale, create own compositions.

Resonator (tone educator) Bells – tone-matching, ostinato patterns, pentatonic melodies and accompaniment, chord building.

Autoharp – learn basic chords and rhythms to accompany many songs.

Recorder – learn to play with good tone, developing ability to read music.
- soprano
- alto/tenor

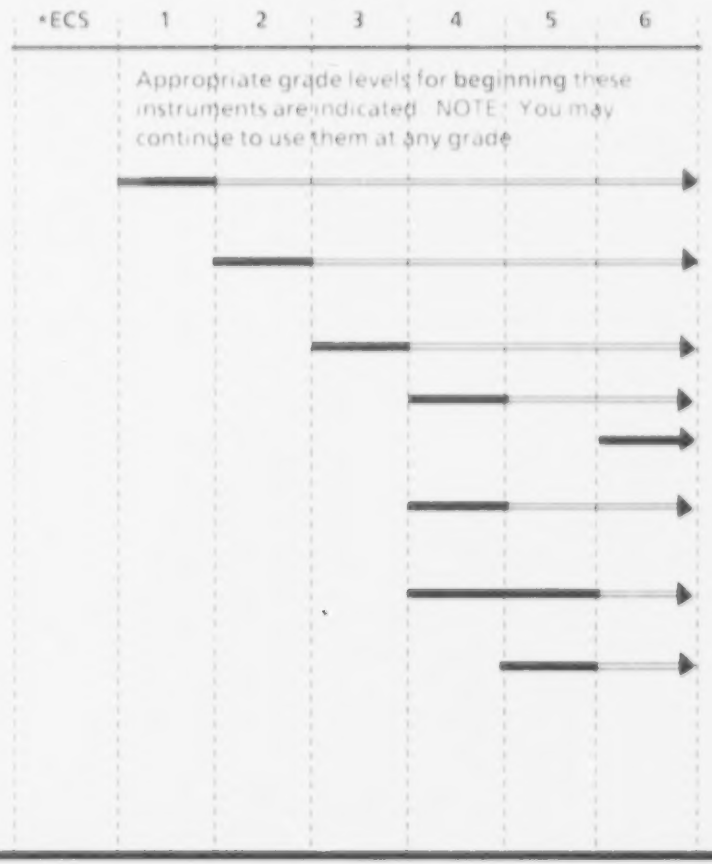
Latin Instruments – use to accompany Latin-American songs. Observe syncopation and particular rhythm patterns for this music.

Ukuleles – Learn basic chords and rhythms to accompany many songs. Proceed to plucking melody notes.

Handbells – Basic ringing techniques.

- Strings where available (Please contact Alberta Education for information regarding a sequential program for grades 4–9)
- Wind percussion where available

Note: ***These programs should not take the place of the regular music programs but should be a complement to them.**



ENRICHMENT AND INTEGRATION ACTIVITIES

- Explore environmental sounds (school, home, etc.)
- Explore ways of making new sounds on instruments (e.g., autoharp, piano)
- Experiment with classroom instruments to find sounds similar to those heard on recordings.
- Build a sound house/corner (See Musical Experiences in Early Childhood)
- Accompany poems using various instruments.
- Play the melodies of familiar songs on classroom instruments.
- Invite students within the class to perform on their own instruments.
- Play question and answer games on pitched instruments.
- Play a harmony while singing the melody.
- Play a rhythmic score using percussion instruments.
- Develop accompaniments based on rhythm and melody patterns.
- Invite students who are studying the piano to develop an accompaniment based on a chord sequence.
- Construct your own families of instruments.

*See note on page 30.

SKILLS

SKILL: READING (AND WRITING)

Note: ♪ = required learning. All unmarked skills are optional.

Skills will develop from a visual recognition to specific application.

The student will be able to:

♪ 1. Recognize "ta" and "ti-ti" rhythm patterns | ⊓

♪ 2. Recognize the following rhythm patterns on large charts and follow from left to right: | ⊓ 𝄽

♪ 3. Echo-clap and chant written rhythm patterns.

♪ 4. Draw "stick" rhythm patterns on paper.

5. Respond to simple instrumental scores on large charts.

♪ 6. Respond to hand signals and staff notation of "so-mi", "so-mi-la".

♪ 7. Build "so-mi-la" patterns on a simple staff.

♪ 8. Read repeat signs, p (soft) and f (loud).

♪ 9. Draw "stick" rhythm patterns from dictation (teacher claps pattern).

♪ 10. Extend the use of sol-fa training to include "do" and "re".

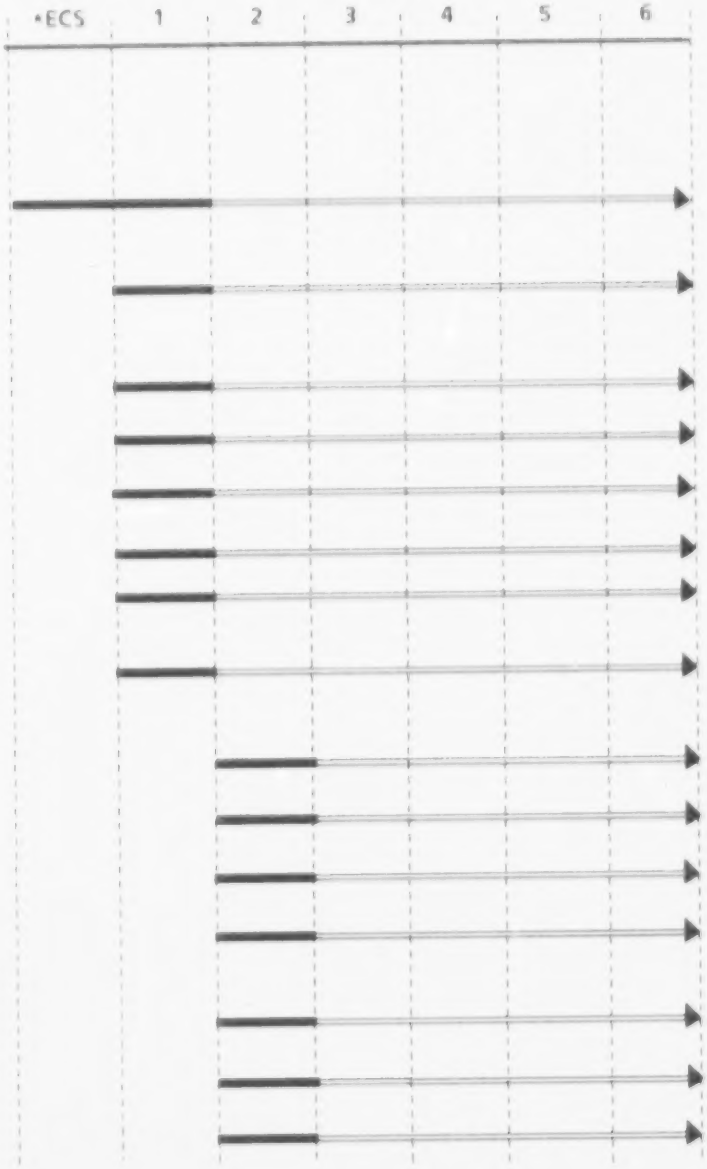
♪ 11. Follow notation from left to right while singing and playing.

♪ 12. Recognize whole, half, quarter, eighth notes and the whole, half and quarter rests. 𝅝 𝅗𝅥 ♩ ♪ 𝄻 𝄼 𝄽

♪ 13. Recognize 2/4 and 3/4 time signatures.

♪ 14. Recognize the music staff and treble clef sign.

♪ 15. Recognize "like" and "unlike" phrases.



SKILLS

GRADES

•ECS 1 2 3 4 5 6

SKILL: **READING (AND WRITING)** (continued)

The student will be able to:

16. Recognize the symbols for crescendo (<), decrescendo (diminuendo) (>) and accent (<)

17. Recognize the eighth rest

18. Recognize the dotted half note, the concept of the dot and the fermata

19. Recognize 4/4 time signature

20. Continue sol–fa training to include low "la" and low "so" ("la," "so,") and high "do" ("do'")

21. Recognize the symbol for a phrase

22. Extend the use of sol–fa training to include "fa" and "ti"

23. Read instrumental scores for rhythm and melody instruments

24. Recognize the following notes and rests:

25. Recognize time signatures related to the repertoire including 6/8

26. Recognize dotted note patterns and experience syncopation

27. Notate from dictation simple pentatonic compositions

28. Recognize the following notes:

29. Develop skill in writing rhythm patterns

30. Interpret chord symbols using bells, ukuleles, autoharp (if available)

31. Develop ability to read parts while singing (e.g., soprano, alto)

•See note on page 30.

SKILLS

GRADES

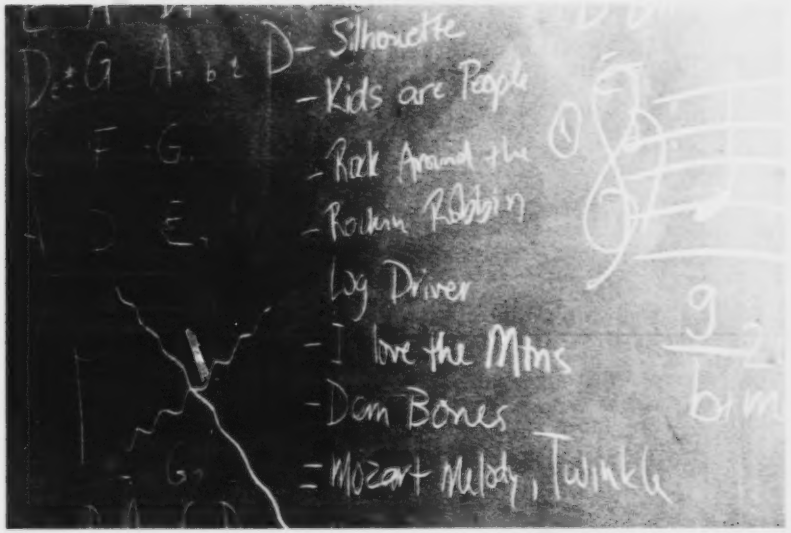
SKILL: **READING (AND WRITING)** (continued)

	*ECS	1	2	3	4	5	6
The student will be able to:							
32. Recognize syncopated rhythms: e.g., ♪♩♪						→	→
33. Recognize the following chord progressions: I, IV, V and V7						→	→
♪ 34. Recognize ties, slurs and accidentals (♯ ♭ ♮ – sharp, flat, natural)						→	→
♪ 35. Review terms in the literature that refer to dynamics (e.g., diminuendo)						→	→
♪ 36. Interpret the following symbols of dynamics and tempo: f, p, ff, pp, mf, < > 𝄐							→
37. Identify major and minor scales (e.g., "C" major and "A" minor)							→
38. Identify notated melody patterns by numbers or solfege							→
♪ 39. Understand the function of key signatures							→
♪ 40. Show further development in the ability to write, from dictation, patterns found in the repertoire							→

ENRICHMENT AND INTEGRATION ACTIVITIES

- Notate classmates' (or other) names in rhythm and melody patterns
- Notate rhythm and melody patterns from dictation
- Play Bingo or Tic Tac Toe games using rhythm and melody patterns
- Complete a melodic sentence using staff notation
- Match two sets of cards – one with note values, the second with equivalent rests
- Identify mystery melodies
- Play the melody of a known song from notation
- Follow a score and play the same melody in three different keys
- Notate an original "sound" composition

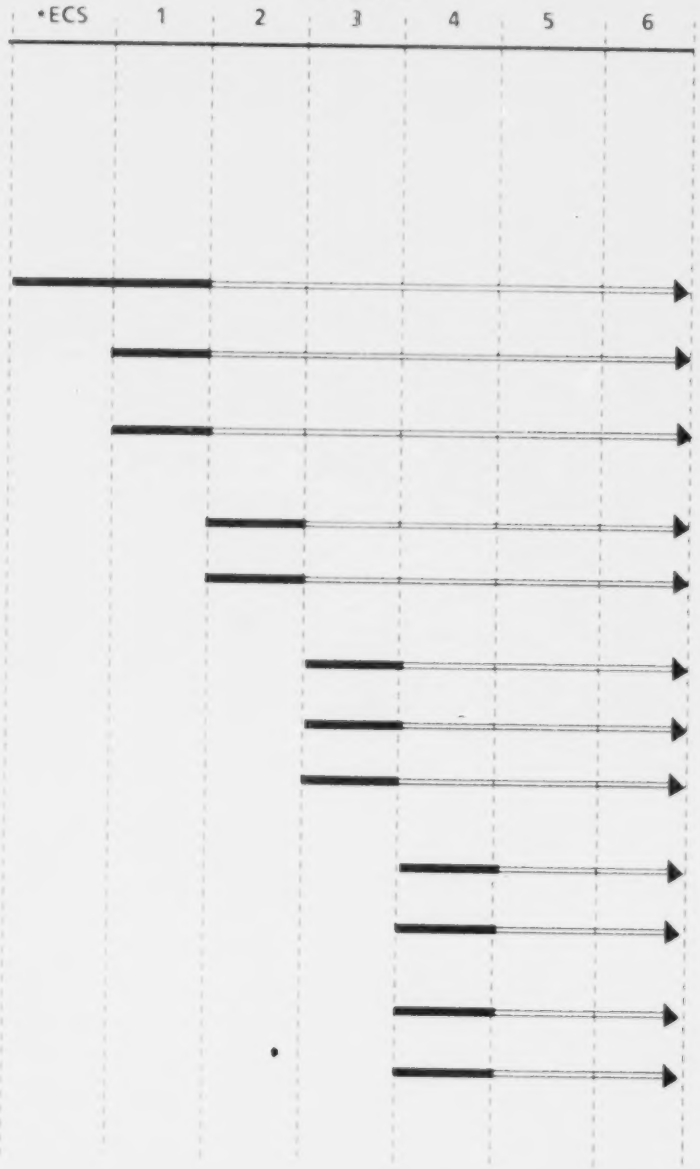
*See note on page 30


D- Silhouette
- Kids are People
- Rock Around the
- Rockin Robbin
Log Driver
- I love the Mtns
- Dem Bones
= Mozart Melody, Twinkle

SKILLS

GRADES

SKILL: **CREATING**



Note: ♪ = required learnings. All unmarked skills are optional.

The student will be able to:

♪ 1. Use suitable sound effects for poems and songs.

♪ 2. Use instruments to create sounds of high–low, loud–soft, slow–fast, short–long, up–down.

♪ 3. Create singing "conversations" (tone matching).

4. Make up new words to songs.

♪ 5. Create melodic and/or percussion accompaniments for poems and songs.

♪ 6. Create movement to demonstrate form in music.

7. Improvise using instrumental and/or singing activities.

8. Create rhythmic and melodic ostinati for poems and songs.

9. Create introductions, interludes and codas for songs.

♪ 10. Notate and perform original compositions. (does not have to be formal notation)

11. Create new music in a known form (AB, ABA).

♪ 12. Create compositions by experimenting with sounds to find a variety of tonal qualities which may be combined.

SKILLS

GRADES

SKILL: **CREATING** (continued)

	•ECS	1	2	3	4	5	6
The student will be able to:							
13. Add original descants to songs						——→	
14. Use a variety of scales to create new melodies						——→	
15. Create formal and/or contemporary scores to be performed							——→

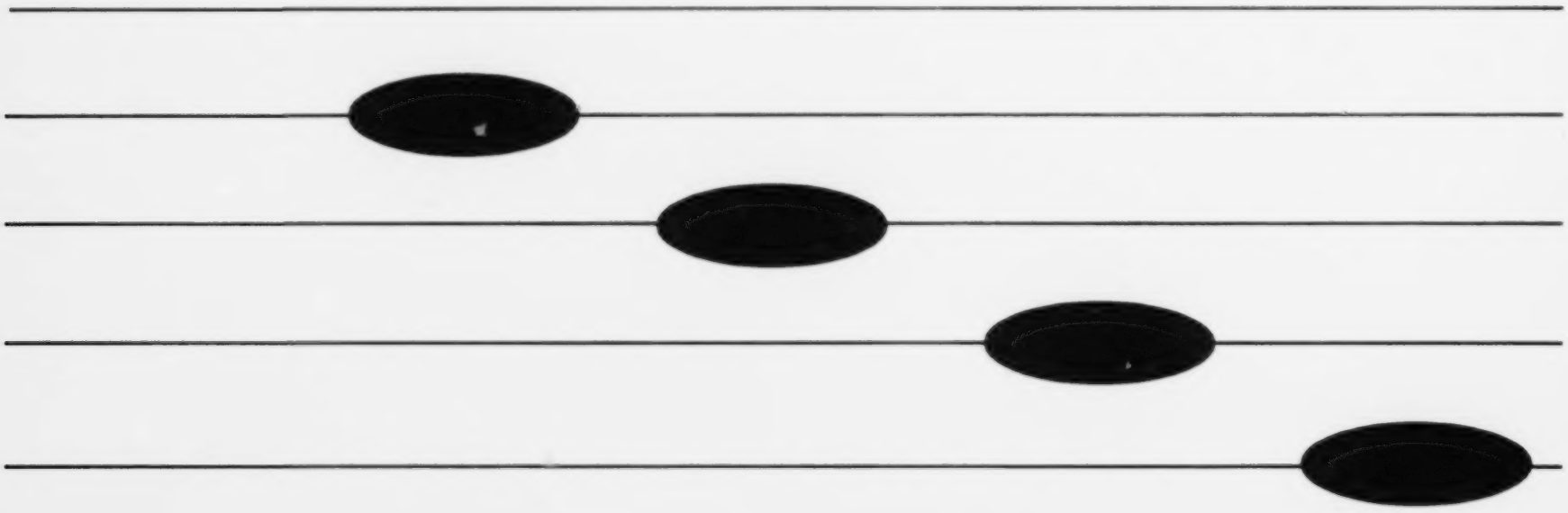
ENRICHMENT AND INTEGRATION ACTIVITIES

- Create drumming and hand-clapping patterns to accompany singing
- Create lyrics and melodies
- Create sound effects for various words
- Create your own variations to a known melody
- Create "chance" music from natural sounds
- Create a sound story
- Create a mini-musical
- Create a visual composition based on a specific shape or colour
- Create booklets to illustrate phrases of songs with a story
- Explore principles of pitch by making simple instruments
- Give a written critique of a performer
- Study the history and development of electronic music through recordings, books, scores, laser discs, videos, compact discs and films and relate to recent developments

•See note on page 30.

upper left: ECS French immersion;
upper right: German bilingual program;
lower left: Singing;
lower right: Keeping-the-beat exercise leads into a folkdance.

GRADE CHARTS FOR PLANNING



★ ECS

• rhythm

1. Music may move to a steady beat.
2. Music may move evenly or unevenly.
3. Music is made up of long sounds, short sounds and silences.

• melody

1. Sounds may be high or low.
2. Sounds are also in the middle.
3. A sequence of sounds may move from low to high, high to low, stay the same.

• harmony

1. Two or more sounds can occur simultaneously.

• form

1. Music can be organized into sections — alike or different.
2. A section may be repeated (verse, chorus).

• expression (TEMPO, DYNAMICS, TONE COLOUR)

1. The beat in music may be fast or slow (tempo).
2. Music may be soft (p) or loud (f) (dynamics).
3. Music may express our feelings.

• listening

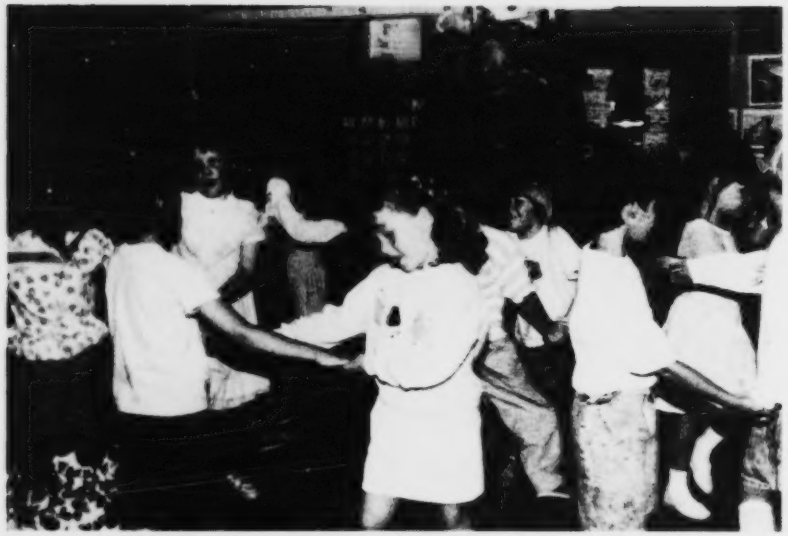
1. Distinguish environmental sounds: school, home, weather, animals, machines.
2. Identify and compare sounds: high–low, loud–soft, short–long, slow–fast, up–down.
3. Distinguish voice sounds.
4. Distinguish among the sounds of musical instruments.
5. Be an attentive member of an audience.

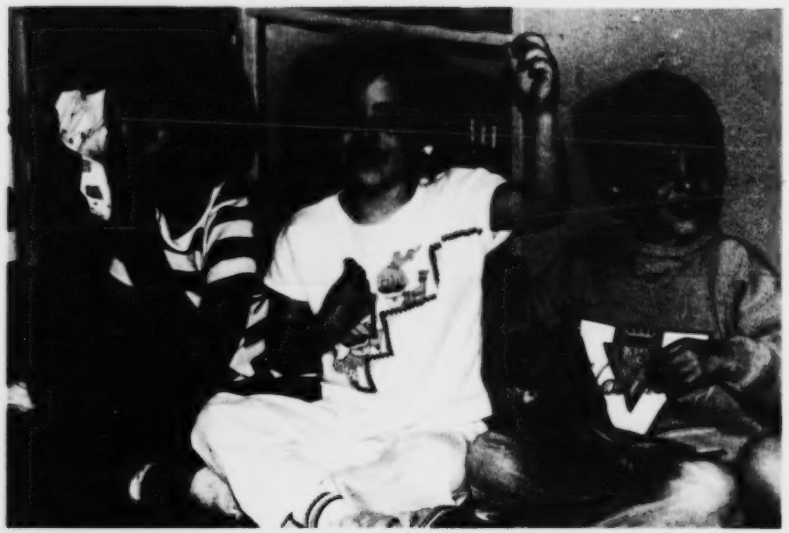
• moving

1. Mime animals, machines and other sounds.
2. Move to the beat in music through walking, running, hopping, galloping and skipping (as appropriate to the psychomotor development of the students).
3. Respond to beat through action and simple body percussion.
4. Perform simple action songs and singing games.

• singing

1. Distinguish between children's speaking and singing voices.
2. Respond to tone-matching and echo games.
3. Respond to so-mi hand signals.





166

• playing instruments

1. Explore the sound of various musical instruments.
2. Play a steady beat using rhythm instruments.
3. Discover that some instruments play low notes and some play high notes.

• reading (and writing)

1. Recognize "ta" and "ti-ti" rhythm patterns. | ⊓

• creating

1. Use suitable sound effects for poems and songs.

*ECS level is not a mandated program. It is included here as part of child development, to assist ECS and Grade 1 teachers. The inclusion of ECS is not meant to imply that music should be taught as a separate subject in ECS.

167

GRADE ONE

Review ECS Skills and Concepts if they have not been previously covered

• rhythm

4. There are strong and weak beats in music.
5. Long sounds, short sounds and silences may be grouped to form rhythm patterns.
   Ta, ti-ti, rest | ⊓ 𝄽

• melody

4. A melody is made up of sounds organized in patterns.
5. Melodies are based on scales: major, minor and pentatonic (5 tone).

• harmony

2. Melodies may be accompanied by harmony.

• form

3. Music is organized into phrases (a musical sentence with a beginning and an ending).

• expression (TEMPO, DYNAMICS, TONE COLOUR)

4. Musical instruments have different tonal qualities.
5. The human voice has different tonal qualities.
6. Music reflects our feelings about holidays, seasons, our country and our cultural heritage.
7. The words of a song are very important to the understanding of the song (text).

• listening

6. Understand and appreciation the effect of music that is: high-low, loud-soft, short-long, slow-fast, up-down.
7. Be aware of and enjoy seasonal, holiday and ethnic music.
8. Follow a story told by music.

• moving

5. Improvise movement for high-low, loud-soft, short-long, slow-fast.
6. Respond to music through movement in an individual manner.

• singing

4. Respond to hand signals for so-mi-la.
5. Sing, in tune, many rhythmic and melodic songs, singing games and action songs.
6. Experience singing alone and in a group.
7. Sing accurately in unison.
8. Respond appropriately and with confidence to a conductor's signals.

110

• playing instruments

4 Echo rhythm patterns.
5 Accompany singing with appropriate body percussion and movement (beat, accent, rhythm patterns) and tranfer these to instruments.
6 Learn to play rhythm instruments correctly.
7 Accompany songs, stories, poems with appropriate instrumental effects.
13 Demonstrate skills on as many instruments as possible (see page 39).

• reading (and writing)

2 Recognize the following rhythm patterns on large charts and follow from left to right: | ⊓ 𝄽

3 Echo-clap and chant written rhythm patterns.
4 Draw "stick" rhythm patterns on paper.
5 Respond to simple instrumental scores on large charts.
6 Respond to hand signals and staff notation of "so-mi", "so-mi-la."
7 Build "so-mi-la" patterns on a simple staff.
8 Read repeat signs, p (soft) and f (loud).

• creating

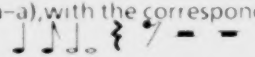
2 Use instruments to create sounds of high-low, loud-soft, slow-fast, short-long, up-down.
3 Create singing "conversations" (tone matching).

Responding to beat. Grade one class integrated with special needs students.

GRADE TWO

• rhythm

6 Rhythm patterns can accompany melody.
7 Rhythm patterns are made up of the beat and divisions of the beat.
8 Beats may be grouped by accent. (a stress in music)
9 Sounds and silences have specific duration: quarter note (ta), eighth note (ti-ti), half note (ta-a) and whole note (ta-a-a-a), with the corresponding rests.



• melody

6 Printed symbols in music show the direction of the melody.
7 Sounds that move up or down by steps or half-steps within the octave are called scales.
- Melodies may move by scale steps.
- Melodies may move by leaps.

• harmony

3 Some sounds seem to belong together and are called chords (three or more sounds together).
4 Major and minor chords have different sounds.

• form

4 A whole piece of music may be comprised of a number of sections.
5. Sections may be identified by letters (e.g., AB, ABA, ABAB).
6 There may be an introduction, an interlude and an ending (coda).

• expression (TEMPO, DYNAMICS, TONE COLOUR)

8 Music may be fast or slow and may change from one to the other suddenly or gradually (tempo).
9. Music dynamics may change suddenly (accent <) or gradually (< crescendo; > decrescendo[diminuendo]).

• listening

9 Detect the fall and rise of melody.
10 Identify "like" and "unlike" patterns in music.
11 Respond to phrases in music.
12 Identify male, female and children's singing voices.

• moving

7 Improvise movements to poems, stories and songs.
8 Move to form in music (like phrases and unlike phrases).
9 Through movement, show awareness of changes in tempo, dynamics and mood.

• singing

9 Extend the use of sol-fa training with hand signals to include "re" and "do."
10 Respond to tone-matching with other voices and instruments.
11 Sing many folk, ethnic, seasonal and holiday songs.

114

• playing instruments

8. Play simple rhythm patterns (the beat and divisions of the beat)
9. Follow simple rhythm scores
10. Play rhythmic and ostinato patterns to accompany songs
13. Demonstrate skills on as many instruments as possible (see page 39)

• reading (and writing)

9. Draw "stick" rhythm patterns from dictation (teacher claps pattern)
10. Continue sol-fa training to include "do" and "re"
11. Follow notation from left to right while singing and playing
12. Recognize whole, half, quarter, eighth notes and whole, half and quarter rests
13. Recognize 2/4 and 3/4 time signatures
14. Recognize the music staff and treble clef sign
15. Recognize "like" and "unlike" phrases
16. Recognize the symbols for crescendo, ( ), decrescendo (diminuendo) ( ) and accent (<).

• creating

4. Make up new words to songs
5. Create melodic and/or percussion accompaniments for poems and songs

115

GRADE THREE

• rhythm

10. Duration is extended by a dot ♩. or a tie ♩♩ or a fermata 𝄐
11. Beats may be grouped in 2's or 3's.
12. Some music does not have a steady beat.
13. A time signature tells how beats are grouped in a measure.

• melody

8. A melody may have an ending home tone (tonal).

• harmony

5. Two or more melodies can occur simultaneously (e.g., rounds, partner songs, descants).
6. The I and V$_7$ chords may be used to accompany melodies.
7. Pitched percussion instruments can be combined to make harmony.

• form

7. Musical phrases, which give organization to music, may be short or long.
8. Music may be accompanied by a repeated pattern (ostinato).

• listening

13. Detect the contour (shape) of melody.
14. Identify differences in tempo, timbre (tone colour) and dynamics.
15. Identify the difference in sound between songs in major and minor keys.
16. Identify repetition and contrast.
17. Identify binary (AB) and ternary (ABA) forms.
18. Recognize the instruments of the four families of the orchestra: string, woodwind, brass, percussion.

• moving

10. Perform rhythm patterns in music.
11. Move to round or canon form.
12. Participate in folk, square or traditional ethnic dances.

• singing

12. Extend the use of sol-fa training with hand signals to include "la$_1$" "so$_1$" and "do^1" (low "la," low "so" and high "do").
13. Sing ostinato patterns with songs.
14. Sing two-part rounds and simple descants.
15. Continue vocal development: sing with expression and good enunciation.
16. Sing with various instrumental accompaniments.
17. Participate in singing alone or in a group, a capella (unaccompanied).
18. Sing partner and nonsense songs.

• expression (TEMPO, DYNAMICS, TONE COLOUR)

10. Changes in dynamics add to the effect of music.
11. Musical instruments produce tone colour by being blown, bowed, plucked, strummed, struck, scraped or shaken.

• playing instruments

11. Use pitched (key-board type) instruments to play tone matching games, conversational games and pentatonic (5 tone) accompaniments.

13. Demonstrate skills on as many instruments as possible (see page 39).

• reading (and writing)

17. Recognize the eighth rest 𝄾
18. Recognize the dotted half note, the concept of the dot and the fermata 𝅗𝅥. 𝄐
19. Recognize 4/4 time signature.
20. Continue sol-fa training to include low "la" and low "so" ("la$_1$", "so$_1$") and high "do" ("do^1")
21. Recognize the symbol for a phrase.

• creating

6. Create movement to demonstrate form in music.
7. Improvise using instrumental and/or singing activities.
8. Create rhythmic and melodic ostinati for poems and songs.

GRADE FOUR

• rhythm

14. Beats may be grouped in 4's
15. Metre changes may occur within a piece of music
16. Duration concepts are extended to include sixteenth notes

• melody

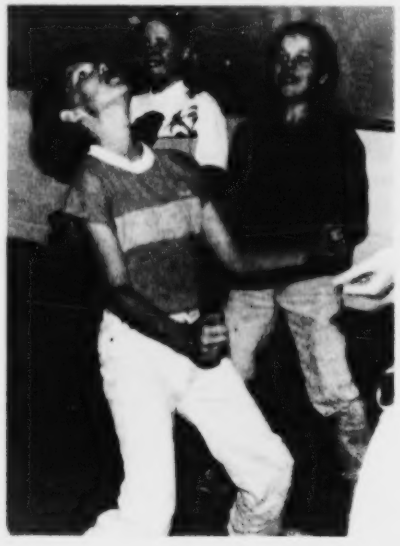
9. An interval is the space between two sounds.
   - An interval may be changed by an accidental.
   - Intervals give shape or contour to a melody.
10. Melodies may be based on the "C" major scale.

• harmony

8. The IV and V chords are also used to accompany melodies.
9. Tuned instruments can combine to make harmony.
10. Melodies having the same harmony structure may be combined (e.g., partner songs).

• form

9. Sections may be identified by letters ABACA (rondo).
10. First and second endings with repeat signs are found in music.



• listening

19. Identify a tonic (keynote) chord.
20. Identify rondo form (ABACA).
21. Recognize music of some composers of other times, places and cultures.
22. Identify the four families of musical instruments.
23. Identify introductions, interludes and codas in music.
24. Identify major and minor chords.

• moving

13. Use planned body movements to illustrate rhythm and/or melodic patterns.

• singing

19. Continue vocal development (legato and staccato).
20. Extend the use of sol–fa training with hand signals to include "fa" and "ti."
21. Sing two- and three-part rounds, and descants.
22. Respond to changes in tempo, dynamics and mood while singing.
23. Develop musical interpretation: awareness of the meaning of a song through its words (text).

• playing instruments

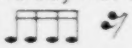
12. Use resonator bells to build and play chords.
13. Demonstrate skills on as many instruments as possible (see page 39)

• expression (TEMPO, DYNAMICS, TONE COLOUR)

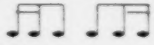
12. Terms such as ritardando, accelerando, allegro and andante refer to tempo.
13. "Legato" and "staccato" are two terms that indicate how music may be performed.
♪ 14. Musical instruments have distinctive tonal qualities and may be grouped according to families.

• reading (and writing)

♪ 22. Continue sol-fa training to include "fa" and "ti."
23. Read instrumental scores for rhythm and melody instruments.
♪ 24. Recognize the following notes and rests:



25. Recognize time signatures related to the repertoire including 6/8.
26. Recognize dotted note patterns and experience syncopation.
27. Notate from dictation simple pentatonic compositions.
♪ 28. Recognize the following notes:



♪ 29. Develop skill in writing rhythm patterns.
30. Interpret chord symbols using bells, ukuleles, autoharp (if available).

• creating

9. Create introductions, interludes and codas for songs.
♪ 10. Notate and perform original compositions (does not have to be formal notation).
11. Create new music in a known form (AB, ABA).
♪ 12. Create compositions by experimenting with sounds to find a variety of tonal qualities which may be combined.

GRADE FIVE

• rhythm

17. Duration concepts are extended to include dotted notes and combinations of patterns.
18. Accents may fall on beats that are usually unaccented (syncopation)
19. Rhythm is created by combining beat, tempo, patterns, metre and duration.

• melody

11. Melodies may be based on the "G" and "F" major scales and their related minors.
12. A melody is changed when its rhythm is changed.

• harmony

11. Voices with different pitch ranges can be combined to create harmony.
12. The notes of a chord may be performed to accompany a melody.

• form

11. Improvisation is part of many forms of music.
12. Repetition and contrast give unity and variety to form in music.

• expression (TEMPO, DYNAMICS, TONE COLOUR)

15. New sounds are being created using instruments in new ways, by inventing new instruments or by electronic methods.

• listening

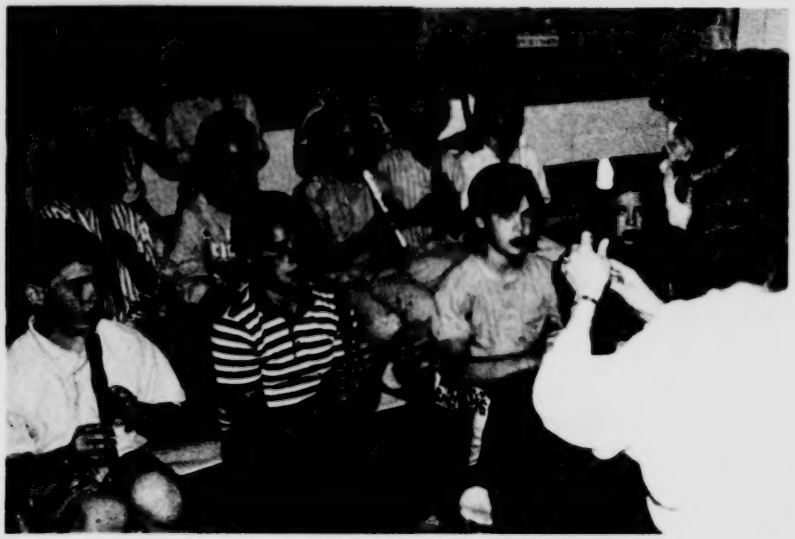
25. Identify the human voice categories: soprano, contralto, tenor, bass.
26. Match names, sounds and pictures of many instruments.
27. Identify chord changes aurally (ukuleles, resonator bells and autoharps).

• moving

14. Move to illustrate phrase, repetition, contrast, AB, ABA rondo patterns, introductions, interludes and endings (codas) (as appropriate to the psychomotor development of the students)

• singing

24. Use sol-fa skills in reading music and sight-singing.
25. Sing three- and four-part rounds and two-part Soprano, Alto (S A.) songs.
26. Extend vocal development to include: phrasing, enunciation and expression.



• playing instruments

13. Demonstrate skills on as many instruments as possible (see page 39).

• reading (and writing)

31. Develop ability to read parts while singing (e.g., soprano, alto).
32. Recognize syncopated rhythms: e.g., ♪♩♪
33. Recognize the following chord progressions: I, IV, V and V_7.
34. Recognize ties, slurs and accidentals (♯ ♭ ♮ sharp, flat, natural).
35. Review terms in the literature that refer to dynamics (e.g., diminuendo).

• creating

13. Add original descants to songs.
14. Use a variety of scales to create new melodies.

GRADE SIX

• rhythm

20. There are many kinds of rhythm (e.g., ethnic rhythms, dance forms such as the waltz, tango).
21. There are numerous rhythm patterns, associated with repertoire, e.g., triplet.

• melody

13. Melodies may be based on other scales (e.g., ethnic, whole tone, atonal, chromatic, modal).

• harmony

13. There is an ending point to a phrase (cadence).
14. Other chords may be used to accompany melody (e.g., E minor, E_7).

• form

13. Basic forms include AB (binary), ABA (ternary), rondo, canon, theme and variations.
14. Longer forms of music such as the concerto, opera and symphony combine a variety of structural forms.

• expression (TEMPO, DYNAMICS, TONE COLOUR)

16. The human voice, which has the potential of being used as an expressive instrument, has different timbral qualities.
17. The lyrics (text) and meaning of a song may be enhanced by the vocal interpretation as well as by its instrumental accompaniment.
18. Music has different styles: blues, jazz, rock, reggae, country and western, classical, etc.

• listening

28. Identify: band, orchestra, instrumental duet, trio, quartet and ensemble.
29. Identify some of the following: theme and variations, ragtime, blues, jazz, rock, etc.
30. Recognize the sounds of electronic music.
31. Identify: children's chorus, male/female chorus, mixed chorus, vocal duet, trio, quartet and ensemble.

• moving

15. Choreograph and perform a contemporary dance form (e.g., in the style of videos, air bands).

• singing

27. Develop a repertoire of quality songs.
28. Sing songs written in a variety of scales.
29. Extend vocal development to include: stressing <u>in-tune</u> (accurate) part singing.

• playing instruments

13 Continue to develop skills on instruments introduced in previous grades (see page 39)

• reading (and writing)

36 Interpret the following symbols of dynamics and tempo:
f, p, ff, pp, mf, < > 𝄐

37 Identify major and minor scales (e.g., "C" major and "A" minor)

38 Identify notated melody patterns by numbers or solfege

39 Understand the function of key signatures

40 Develop further the ability to write, from dictation, patterns found in the repertoire

• creating

15 Create formal and/or contemporary scores to be performed

AUTHORIZED RESOURCES

Basic Series

Musicanada, Grades 3 to 6, Holt, Rinehart and Winston of Canada Ltd., Toronto, 1984.
Music and You, Grades 1 to 6, Collier Macmillan Publishers, London and New York. Distributed by Collier Macmillan Canada, Inc., 1988.
Silver Burdett Music Centennial Edition, Grades 1 to 6, Silver Burdett Company, New Jersey. Distributed by GLC Publishing, Agincourt, 1985.

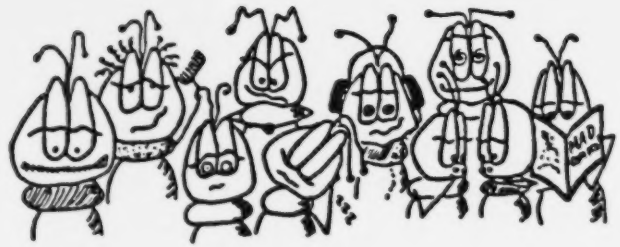
Recommended Series and Recommended Teacher Resources

Spectrum of Music *(Macmillan Music)*, K to 6, Collier Macmillan Publishers, London and New York. Distributed by Collier Macmillan Canada, Inc., 1985 (some components 1983).
Music Builders, K to 6, Berandol Productions. Distributed by GLC Publishers, Agincourt, 1980.
Music for Fun: Music for Learning, Third Edition, Lois Birkenshaw, Holt, Rinehart and Winston of Canada Ltd., 1982.
Round the Circle: Key Experiences in Movement for Children, Phyllis Weikart, High/Scope Press, Educational Research Foundation, Ypsilanti, Michigan 1987.
Movement Plus Music: Activities for Children Ages 3–7, Phyllis Weikart, High/Scope Press, Education Research Foundation, Ypsilanti, Michigan, 1985.
Teaching Movement and Dance, A Sequential Approach to Rhythmic Movement, Second Edition, Phyllis Weikart, High/Scope Press, Educatonal Research Foundation, Ypsilanti, Michigan, 1982. Includes record: Rhythmically Moving.
Teaching Music in the Twentieth Century, Lois Choksy et al, Prentice Hall, Englewood Cliffs, New Jersey, 1986.
Teaching the Elementary School Chorus, Linda Swears, Parker Publishing Co. Inc. Distributed by Prentice Hall, 1985.

Supplementary and Additional Resources

Resources for specific components of the program and additional support resource lists appear in Chapter Six "Resources and Equipment." Only resources that are carried by the Learning Resources Distributing Centre appear here.

Chapter Two
The Student



CHILD DEVELOPMENT

This music guide reflects a concern for the developmental stages of young children ages 4 to 12. The content of the program is designed to respect the general level of development as described in current research. A few children, of course, will be either developmentally delayed or advanced for their age group and teachers should be sensitive to such students and their needs. The authorized series contain specific activities for special needs students.

General Levels of Music Development: Ages 4 to 7

Young children can distinguish among sounds with obvious differences (high–low; loud–soft; speech–song), can use the large muscles to move freely to rhythms, can use the voice to match tones and to perform chants, calls and singing games. Young children enjoy singing songs with words that are colourful, repetitious and sometimes nonsensical; they can listen to music in creative ways by dramatizing and imitating; they can perform echo songs and participate in other ear–training activities.

While children aged 4 to 7 can listen to and/or sing songs in major or minor keys, in duple or triple rhythms or play simple percussion instruments, developmentally they can focus only on one aspect at a time. Hearing music, listening for some specific quality or characteristic, matching pitches and moving rhythmically and creatively to music are the essence of the early program.

At this age a child's attention span is relatively short. Try to keep music lessons short, frequent and varied.

Since large muscles are better developed than small ones, physical activities using large muscles should be experienced along with activities that help to develop small muscle control (e.g., finger plays).

In this age group eye–hand coordination is not fully developed. Large sized notation on chart paper is useful. Rhythm instruments are appropriate for young children.

Ages 8 to 12

As auditory discrimination develops children become more proficient at interpreting and analyzing musical sounds. The child advances in ability to recognize changes in the tonality of a song and to retain a melody which allows the child to sing rounds. The ability to concentrate on various elements of a musical piece develops.

Listening activities should be specific so that the child's hearing is guided. Since there is strong evidence that musical preferences are set about the age of 10, a child should have the opportunity to listen to a broad range of musical styles.

Between the ages of 8 and 12, children become more conscious of detail. They should have many opportunities to read simple lines of musical notation when singing, playing and creating music.

During these years the development of vocal cords and lungs allows for more control of the singing voice and breathing. The singing voice has better quality and wider range. At this level children can sing partner songs and descants. They can continue to benefit from active participation such as dramatization, creative body movement and action songs.

The harmonic sense develops rapidly in later elementary grades. It is important to notice that some children will experience a voice change in this stage. While this is true for girls as well as boys, the change is more marked for boys.

SPECIAL NEEDS STUDENTS

In the music period children with mild handicaps or no handicaps at all can join with those with more severe handicaps. Music gives children an opportunity to participate in a group and can provide a means for learning basic facts in a pleasant way. Movement and speech development can be encouraged within the music program for children with these types of problems. Gifted children can benefit from the encouragement of their musical creativity.

Many of the music resources offer specific ideas for incorporating the special needs student into your music class. For example, see Spectrum of Music , Silver Burdett Music Centennial Edition, Reaching the Special Learner through Music, and Music and You.

The following chart forms a summary of possible special needs students encountered and suggests teaching considerations.

Blind student joins ECS class with a teacher aide.

Suggested Teaching Methods for Special Needs Students

Identification	Characteristics	Appropriate Approaches	Suggested Activities
Mentally Handicapped	Slower to learn and to perform. Short attention span, impaired self-image. Limited spatial perception. Difficulty in socialization. Poor body awareness. Learns through repeated presentations using concrete approaches. Usually responds to music activities with enthusiasm.	Multisensory. Information taught through music is often more readily remembered. Overteaching and repetition. Specific instructions in specific skills. Regular follow-up imperative. Simplification of concepts and skills in lessons. Gradual addition of steps in sequential order. Movement activities to develop sense of physical self and coordination.	Movement activities for coordination and for self deportment. Use material at the social level of the children. Use visual aids – real objects, puppets, models, etc. Songs, poems and speech patterns can be used to develop vocabulary. Rhythmic activities. Music and rhythm as a means of learning basics such as colours, numerals, etc. Singing at a slower tempo may be necessary. Records with the series may be too fast. Pop tunes with simple lyrics and repetition may be useful. Colour code instruments such as autoharp so they can play accompaniments by looking at charts. Use audio-visual media with strong visuals and rhythmic accompaniment. Explore simple music computer programs that result in tunes played easily.
Visually Impaired (Blind or partially sighted)	Limited or no visual field. Uncomfortable in unfamiliar physical setting. Difficulty in perceiving total image. Learns through tactile and auditory experiences. Lack of environment awareness. May have distorted visual perception.	Organize materials so child has same place to work each time. Develop familiarity with environment. Develop tactile sense to the fullest. Develop sense of rhythm, patterns, motion sequencing, body awareness and sense of space. Teach the playing of instruments.	Draw large visual clues on cards for partially sighted. Try to use a sense other than sight in teaching – large wooden numbers for songs and poems. Attach small bells to objects such as balls that are rolled or objects passed from person to person. Place braille labels on instruments and braille note names where accessible. Conduct movement experiences to help feel at home with the environment – guide ropes or partners may help the timid. Activities and dances with line formation with each person holding the next's hand. Use streamers to help child define space. Sound tracking activities – play instrument moving to various locations, let child track. Keep furniture the same or explain carefully each change. Play instruments, sing. Use recordings.

Suggested Teaching Methods for Special Needs Students (continued)

Identification	Characteristics	Appropriate Approaches	Suggested Activities
Hearing Impaired (Deaf or partially deaf)	Limited language. Difficulty in communication. Lack of conceptual language. Lack of environmental awareness. Tends to withdraw. Difficult to motivate. Sensitivity to visual world.	Develop non-verbal communication. Instruct through demonstration and illustration of work. Emphasize visual and tactile experiences. Develop sense of rhythm, pattern, motion, sequencing, body awareness and space. Always face student to facilitate lip reading.	Use a great many visual clues – from actual objects to cards. Have children write the rhythms, make them out of plasticine or sticks. Movement activities to develop patterns, sequences, awareness of body and space or use music with a definite strong beat. Sing songs or say poems at a slower pace so words can be grasped more easily – do not distort the actual rhythm of the words. Let children feel the vibration of instruments being played. Let children play instruments in which they can feel the vibrations.
Learning Disabled (Could include a wide range such as the dyslexic, aphasic, perceptually handicapped, neurologically impaired and brain damaged)	Lack of inner sense of order. May be unable to process information when received. May not be able to make sense out of things. May be in a foggy, chaotic world of their own. May lack ability to clap a pattern, to play a steady beat, or even walk a marching beat. Distractable. Hard to tell important from unimportant. Speech problems may be pronounced. Performing two things at once may be impossible. Awkward and uncoordinated appearances are common. Any combination of: lack of form discrimination; lack of spatial orientation; hyperactive, especially in periods of frustration; poor eye-hand coordination; impaired visual reception; poor kinesthetic performance; distractable; failure syndrome.	Keep visual distraction to a minimum. Repetition. Develop sense of rhythm, pattern, motion. Multisensory. Very structured lessons – follow same procedures every time. Keep to guidelines once established especially when handing out distracting materials such as instruments. Do not expect children to sing when playing an instrument. May not be able to use an approach to music that concentrates on note reading – explore aural, movement and rote approaches.	Body awareness exercises, calisthenics and movement to music. Sequencing activities. Repetitive computer programs. Drama, puppetry, speech rhythms, rhymes, chants and songs with much repetition. Have one half of class clap while other sings and then reverse. Move to the sound of drums and other instruments. Activities that practice clapping, snapping, stamping, etc. Sing songs that have movement patterns or dances. Songs and poems with lyrics about body parts.

Suggested Teaching Methods for Special Needs Students (continued)

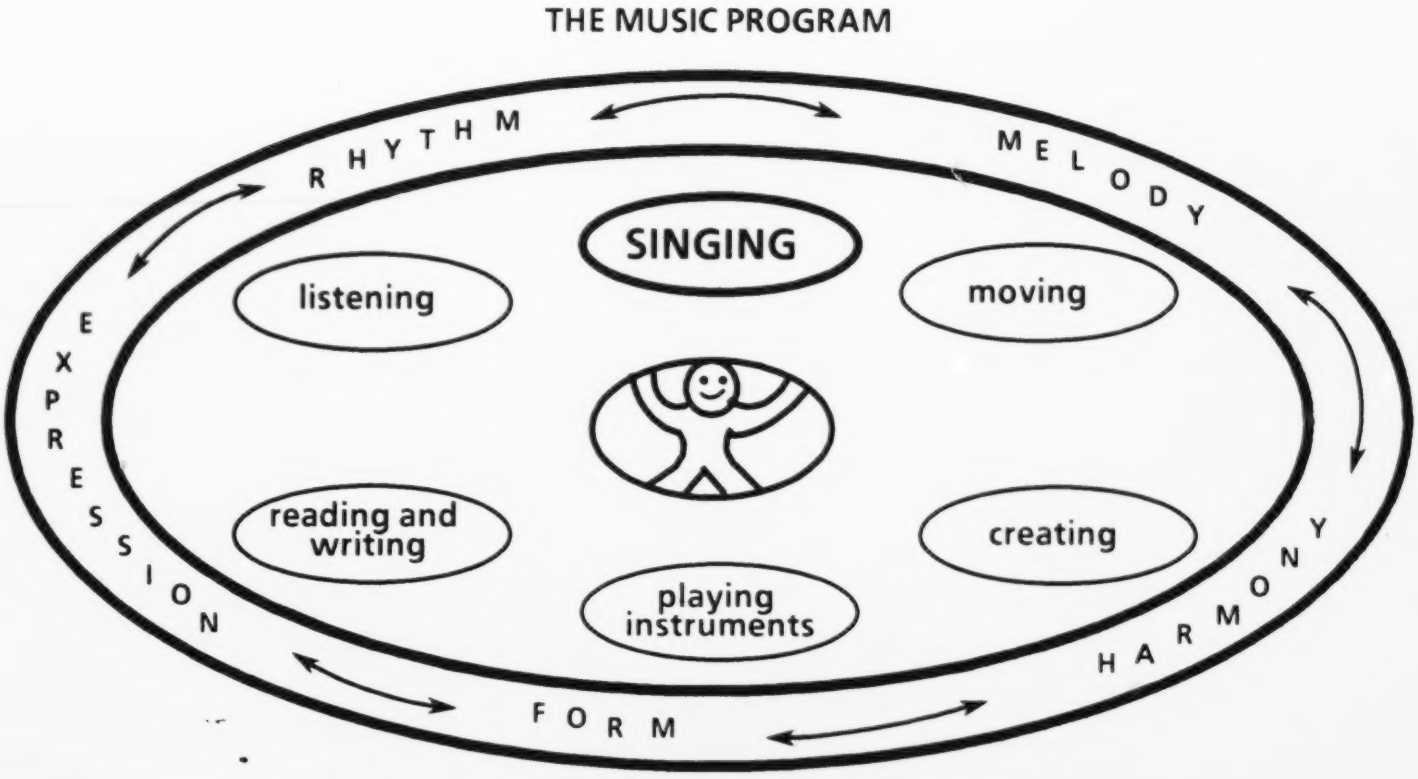
Identification	Characteristics	Appropriate Approaches	Suggested Activities
Physical Disabilities	May include any or a combination of: lack of muscular control; spastic, rigid, jerky involuntary movements; impaired eye-hand coordination; impaired speech and general communication; wheel chair confinement, braces, etc.	Movement activities are important to these children; ways to include them to the limit of their ability should be explored. Give extra attention to the area of listening. Adapt instruments for playing. Include in choirs if available and possible. Emphasize singing as far as possible.	Young children can be carried and experience marching, hopping, etc., through another's participation. Push wheel chairs for movement. Include electric wheel chairs in movement plans for square dancing and other forms of dancing. Sing songs, recite poems, say speech patterns. Use nonsense songs and create extra verses. Explore listening activities to the fullest. Play Orff instruments and adapt as necessary. If hands can be used, teach recorders, ukuleles, woodwinds, piano, etc. Include in the choir. Use computer programs.
Emotional Disabilities	Short attention span and easily distracted. Failure syndrome. Lacks self-confidence. Hyperactive or withdrawn. Poor self-image. Egocentric.	Create a code of acceptable behaviour. Limits are imperative. Provide security through repetition of activities and single tasks. Experiences should be "open." Encourage expression of feelings. Establish structure and continuity for them. Active approach – moving, doing. Be aware of the power of music to unleash emotions.	In movement spend longer time exploring own space before moving out. Have a definite spot (perhaps marked with an "X") to which a child always returns after movement. Establish clear routines with the instrument use. Give as many opportunities for creative activities as possible. Sing, play instruments, use puppets. Use different types of music – rock, country, disco, folk, classical, marches, waltzes. Use drums and other instruments. Use quiet music to calm. Use songs that can incorporate the child's name. Computer programs with clear structure, repetition and scope for active student input.

Suggested Teaching Methods for Special Needs Students (continued)

Identification	Characteristics	Appropriate Approaches	Suggested Activities
Gifted and talented	Precocity. Insatiable curiosity. Persistence. Capable of extended concentration on a problem. May wish to work independently. May be fascinated by the theory of music. Inventive and creative, may devise own accompaniments, etc.	Encourage and support. Do not attempt to over-stimulate to force the child. Give opportunities to create. Try to schedule longer class periods. Have a good supply of materials available for independent study – tapes, records, reference books, instruments. Arrange playing in duets, quartets, concerts or as accompaniment to others since musically gifted learn to play an instrument well.	All musical activities are appropriate. Provide creative opportunities: sound exploration; creating own music; writing a musical play; singing and playing music in different ways; devising introductions, interludes and accompaniments to songs. Use Orff instruments. Electronic music. Computer programs to write music. Tapes, records, reference books, classroom instruments. Community resources – libraries, concerts, orchestral rehearsals. Invent and construct new musical instruments. Investigate and write reports on musical topics such as how TV uses sound effects and music.

*Based upon the original compilation by Gartskell, Hurwitz and Day and detailed in Children and Their Art: Methods for the Elementary School; and Lois Birkenshaw in Music For Fun, Music For Learning. Adaptations and extensions have been recorded to include groups and activities not originally summarized.

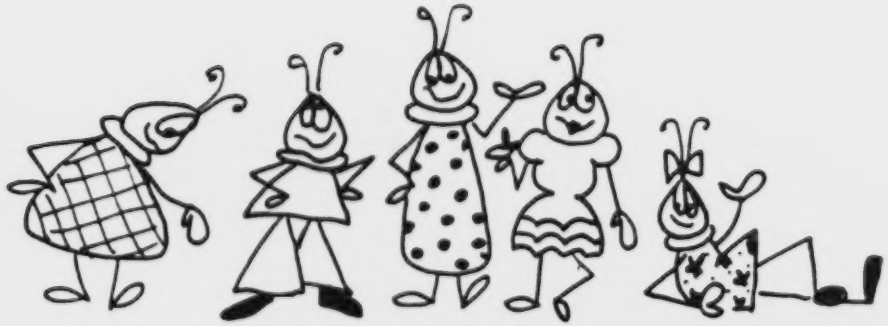
Chapter Three
Planning for Teaching



TIME MANAGEMENT

The Program of Studies recommends a minimum of 150 minutes a week for fine arts at the elementary level. Within the fine arts teachers are encouraged to ensure a balance between music and art. This program has been developed with a minimum of 75 minutes for music. More time can be obtained through integration with other subjects.

Music classes are more effective when music is scheduled daily for the primary grades and in two or three sessions weekly for upper elementary. The noon hour is often used for extra curricular activities in music such as the school choir or instrumental clubs. These do not replace regular music classes.



THE NON-SPECIALIST CLASSROOM TEACHER AND MUSIC

Although organizations such as the Music Educators National Conference recommend that music be taught by specialists, this is certainly not feasible in every school. Moreover, even when there is a specialist assigned to the school, there will be times when the classroom teacher must take some responsibility for classroom musical experiences.

There are at least two reasons why classroom teachers play an important role in a child's musical education:

1. The classroom teacher is often the only person available to teach music. Despite the need for more music specialists in the elementary schools, funding or other staffing requirements severely limit the number of specialists hired.
2. Classroom teachers are in daily contact with children during the early years when much of the most important learning occurs.

The effectiveness of classroom teachers depends on their interest, enthusiasm, musical ability and their perception of the role of music. The classroom teacher can successfully teach music as a separate or as an integrated subject.

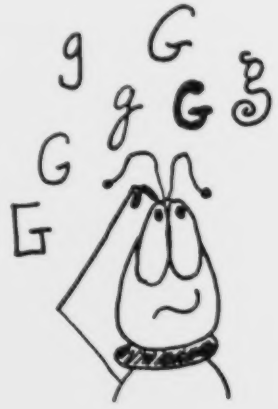
To meet the needs of the non-specialist, this guide clearly specifies a program of required learnings which can be successfully taught. The core is identified by the symbol ♪ in the scope and sequence charts (pages 15–44).

Assistance on how to plan is given elsewhere in this chapter. Particularly helpful for the non-specialist are:

- the grade charts which give the music skills and concepts to be taught at each grade level (pages 47–60).
- the resource reference charts which refer to the different music series for lessons pertaining to each particular skill and concept (pages 81–126).
- sample lessons (pages175–184).
- resources for further information on a particular skill are found in Chapter Six "Resources and Equipment" (page 163).

In addition the music series provide excellent assistance. Following their units and lessons will provide the basis of a sound music program. The series also provide quality recordings which will provide excellent assistance for the non-specialist teacher.

Music and You also provides recorded teaching lessons.



ISSUES, CONCERNS AND CONSIDERATIONS

1. PUBLIC PERFORMANCES

One of the principles of the elementary music program is to provide students with opportunities to perform. Public performances are one of the ways of achieving this objective. Public performances of music hold an honoured position in many Alberta schools.

Attention should be given to special music concerts and festivals because these occasions provide definite learning experiences. They also raise the profile of music in the community.

In order that public performances are managed with realistic expectations for the music teachers, the following suggestions are given:

a. Performances must flow out of the concepts and skills of the music program.
b. Music teachers should enlist the help of other teachers for performances such as assemblies and Christmas concerts, for which the music teacher assumes coordinating responsibility.
c. Competitive festivals should be an optional enrichment experience. Teachers who prepare students for such events should view the experiences as adjuncts of the curriculum. These festivals can raise the profile of music, but it is up to the teacher to maintain an attitude or approach to preparation for festivals in keeping with the learning objectives of the music program.

While it is understood that competition can fulfill some of the aims of the music program and can be a useful life experience, caution should be advised to avoid situations where (i) a child is left out through selective audition, (ii) an excellent or known "winner" inhibits others from entering, and (iii) possible humiliation of "losing" discourages children from entering again and possibly lessens their appreciation of music. Undue attention to competition fosters the attitude that music is equated only to performance.

2. SPECIAL CHOIRS

Special choirs should grow out of the regular music programs and they should be open initially to all interested students. Students should not be denied opportunities to participate in these activities.

3. INSTRUMENTAL PROGRAMS (STRINGS AND WIND/PERCUSSION [Band])

Instrumental programs, other than those which are a regular part of the music program such as recorders and ukuleles, do not substitute for the regular elementary music program. Instrumental programs, by their very nature, preclude experiences in movement and singing.

Boards are encouraged to support string and band programs but these should be used to complement the elementary music program.

4. THE CHILD WITH SPECIALIZED ABILITY

Frequently a regular class includes a few children with considerable training and knowledge in music. There is a concern, at times, that these children are not increasing their skill or knowledge in music from the regular lesson because of their background. Some suggestions for providing for these children are:

a. Provide these children with opportunities to create music. They can play or sing music in different ways. Mixing up phrases, changing the tempo and using different instruments or playing in a minor key instead of in a major key are all possibilities.
b. Other suggestions can be found in Music for Fun, Music for Learning by Lois Birkenshaw on pages 322–323.

5. PARENT VOLUNTEERS

Parent volunteers can be an excellent help as accompanists and for training or practicing with students for specialized parts, as in concerts and festivals. These valuable helpers, however, should not be considered as a replacement for the teacher.

6. COMPUTERS

New products in the computer field are continually being developed. Music teachers should continue to check with Alberta Education for approved resources. New software should be previewed to check, in particular, for the quality of sound, for the amount of student interaction, and for accurate visual representations of notes.

7. COPYRIGHT LAWS

Music materials are subject to copyright laws. Teachers of music should refer to their administrators for copyright guidelines to laws which must be followed.

If a school system has a music library, this facility can be an ideal place from which to obtain music on short-term loans. Agencies such as the Alberta Choral Federation Lending Library should also be used.

8. PERFORMING ARTISTS

Performers provide an insight into the professional world, enrich the fine arts program and provide for audience experience. Contact Alberta Culture for a catalogue of performers.

As many groups as possible should be invited to perform during each school term.

9. MUSICALS AND OPERETTAS

This is an excellent way to develop public relations within both the school and the community, especially when it becomes a yearly tradition and involves the cooperation of the staff.

Publishers will supply an updated list of available musicals and operettas.

PLANNING STRATEGIES

1. YEARLY

1. Examine concepts
2. Determine order
3. Refer to Series

In making a long-range plan for the year, the teacher has to decide when to concentrate on the development of each skill. The following general outline may help to develop a yearly plan.

1. Outline Curriculum according to Guide.
2. Schedule school concerts and festivals.
3. Arrange for films, instruments and books for specific times, according to policies of your resource centre.
4. Schedule performing arts occasions through field trips or visitations.
5. Plan assessment diagnoses.
6. Schedule diagnostic testing.

Decide what aspects will be taught in each section of the year.

FALL TERM
The fall term includes Thanksgiving Day, Hallowe'en, Remembrance Day, Hanukkah and Christmas. Most elementary schools observe these events, and the singing of particular hymns, songs or carols is usually included in whatever observance is planned. Skill and concept development must be taught throughout the activities.

1. Review favourite repertoire.
2. Establish brief routines for vocal warm ups, range extensions and proper formation of vowels for singing.
3. Make use of body response to introduce rhythmic concepts in association with singing and/or listening.
4. Assist students to develop vocal accuracy through matching pitches, echo singing and other ear-training activities.
5. Begin with guided listening activities as suggested in the series.
6. Begin instruments (arrange for scheduling if necessary).

WINTER TERM
This is a relatively uninterrupted period. Plan for those activities that depend upon sequential development (especially rhythmic concepts, instrumental techniques, music reading skills).

1. Plan for progression in complexity and range of song material.
2. Plan reading and writing skills to be mastered in the grade.
3. Continue sequential development of listening skills so that children will listen for melody, harmony, rhythm, dynamics, tone colour and form.
4. Refine basic techniques and develop more complex patterns used in instrumental playing.
5. Plan opportunities for musical creativity.

SPRING TERM
Spring term often features concerts to display achievements of students in music. This provides teachers with the opportunity to reinforce skills learned earlier in the year and pursue class enthusiasms. Students will probably be ready to benefit from field trips associated with their learning.

See pages 75–77 for a sample format for long range planning. The blank format provided on page 77 may be reproduced.

2. UNIT

The program may be organized through units or modules. Please consult the teacher's edition of the music series for suggestions.

3. WEEKLY or DAILY

See sample planning guides on pages 78 and 79. These have not been filled in so that they may be reproduced.

GRADE 4 – PLANNING CHART

NOTE: Complete concepts and skills have been written out to match developmental charts.

TIME	TOPICS AND/OR ACTIVITIES	GENERAL CONCEPT AND SKILL DEVELOPMENT		INTEGRATION AND ENRICHMENT ACTIVITIES
		Review and or Continue from Previous Grade	New Concepts and Skills	
Sept-Oct	Rhythm	11 Beats may be grouped in 2's or 3's 13 A meter signature tells how beats are grouped in a measure	14 Beats may be grouped in 4's 15 Meter changes may occur within a piece of music	Create words to fit rhythm patterns. Create a rhythm using consonant sounds. Correlate with language arts.
	Reading (and Writing)		25 Recognize time signatures related to the repertoire including 6/8	
	Melody	4 A melody is made up of sounds organized in patterns 5 Melodies are based on scales: major, minor and pentatonic (5 tones) 6 Printed symbols show the direction of the melody	9 An interval is the space between two sounds	
	Expression	1 The beat in music may be fast or slow 8 Music may be fast or slow and may change from one to the other suddenly or gradually (tempo) 6 Music reflects our feelings about holidays, seasons, our country and cultural heritage	12 Such terms as ritardando, accelerando, allegro and andante refer to tempo	Pass an object around a circle to the changing tempo of the beat.

Planning Strategies: Sample 1 (continued)

GRADE 4 – PLANNING CHART

TIME	TOPICS AND/OR ACTIVITIES	GENERAL CONCEPT AND SKILL DEVELOPMENT		INTEGRATION AND ENRICHMENT ACTIVITIES
		Review and/or Continue from Previous Grade	New Concepts and Skills	
Sept-Oct	Listening	6 Understand and appreciate the effect of music that is: high-low, slow-fast 9 Detect the rise and fall of melody 14 Identify differences in tempo 15 Identify the difference in sound between major and minor songs 7 Be aware of and enjoy seasonal, holiday, and ethnic music	24 Identify major and minor chords	Play listening games in which children must identify characteristics of sound
	Moving	10 Perform rhythmic patterns in music	13 Use planned body movements to illustrate rhythm and/or melody patterns	
	Singing Incorporate season (fall) Thanksgiving, Hallowe'en	15 Continue vocal development: sing with expression and good enunciation 7 Sing accurately in unison 11 Experience singing folk, ethnic, seasonal and holiday songs	22 Respond to changes in tempo, dynamics and mood while singing	Improvise singing questions and answers drawing attention to changes in tempo, dynamics and mood while singing Relate to science (e.g., fall) Reflect concepts in choice of material
	Creating	5 Create melodic and/or percussion accompaniments for poems and songs 8 Create rhythmic and melodic ostinato for poems and songs	10 Notate and perform original compositions (Does not have to be formal notation)	
	Playing	8 Play simple rhythm patterns		
	Evaluation			
Nov-Dec	Expression	10 Changes in dynamics add to the effect of music		

..... AND SO ON FOR REMAINDER OF YEAR.

Planning Strategies: Sample 2

YEARLY MUSIC PLAN

GRADE: _____ TEACHER _____ NO. OF CLASSES/WEEK _____

TIME	TOPICS AND/OR ACTIVITIES	GENERAL CONCEPT AND SKILL DEVELOPMENT		INTEGRATION AND ENRICHMENT ACTIVITIES
		Review and/or Continue from Previous Grade	New Concepts and Skills	

Planning Strategies: Sample 3

WEEKLY PLAN (2 periods)

ROOM: _____ GRADE: _____ DATE: _____

Objective:	Objective:
Materials Required: (Music Series, Charts, Instruments, etc.)	Materials Required: (Music Series, Charts, Instruments, etc.)
Motivation/Introduction/Warmup:	Motivation/Introduction/Warmup:
Review:	Review:
Skills/Concepts (Activities):	Skills/Concepts (Activities):
Closure:	Closure:
Evaluation/Comments/Anecdotal Observations, Followup, Reminders:	

Planning Strategies: Sample 4

DAILY LESSON PLAN

A written plan is essential in helping the teacher design lessons that are stimulating and that will accomplish the teaching of specific skills and concepts. Each lesson should include motivational ideas or activities, clearly thought out procedures and an informal assessment by the teacher on the effectiveness of the lesson. Resource and equipment requirements as well as room arrangements must be included in the planning.

A general format for a music lesson includes: *

ROOM: _____ GRADE: _____ DATE: _____
Objective:
Materials/Equipment:
Opening: Skill & Concept Development: Closure:
Observations/Evaluation/Comments:

*Reminder: Review continually (see "Scope and Sequence" for potential review concepts). Integrative and Enrichment Activities, when applicable, should be included.

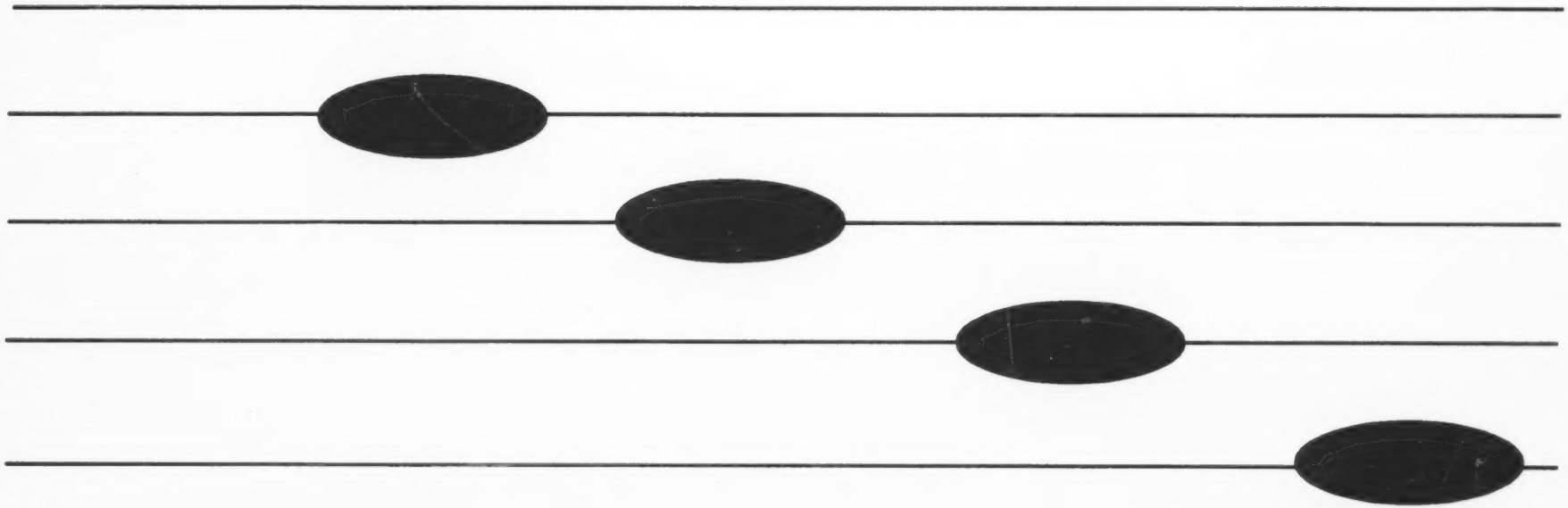
1.

2.

3.

1. Using a listening map.
2. Evaluating using a song with solo parts.
3. Responding to beat.

TEACHING RESOURCE REFERENCE CHARTS



GRADE ECS	Silver Burdett Centennial Teacher's Edition	Musicanada Teacher's Edition	Spectrum of Music Teacher's Edition	Music and You Teacher's Edition	Additional Resources
Rhythm					
1. Music may move to a steady beat.		(no ECS book available in this series)		p. 6, 60, 76, 86, 88, 114.	
2. Music may move evenly or unevenly. — — — — or — — — —			pp. 50–57.	p. 70, 104.	
3. Music is made up of long sounds, short sounds and silences.	p. 14, 84, 128, 132, 147, 157, 158, 165, 169.		pp. 42–45	p. 38, 44.	
Notes					Move, Sing, Listen, Play Donna Wood
Melody					
1. Sounds may be high or low.	p. 7, 10, 13, 47, 56, 66, 67 and many more, see xx and xxii.		pp. 58–61	p. 48, 52, 64, 84, 118, 132, 146.	
2. Sounds are also in the middle.					
3. A sequence of sounds may move from low to high, high to low or stay the same.	p. 75, 78, 99, 103, 104, 110, 116, 117, 118, 130, and many more see xxii.			p. 48, 52, 182, 186, 224.	Listen, Look and Sing Aden Lewis sound maps bk.1
Notes					

GRADE ECS Harmony					
Harmony					
1. Two or more sounds can occur simultaneously.	p. 120, 143, 149–151, 180.			p. 42, 50 Frequent opportunities are provided in all units to identify melody alone or with accompaniment.	
Notes					
Form					
1. Music can be organized into sections — alike or different.	p. 60, 61, 116.			p. 24, 68, 104, 120, 158, 174, 224.	
2. A section may be repeated (verse, chorus)	p. 135, 161, 185		p. 114, 121	p. 10, 96.	
Notes					
Expression					
1. The beat in music may be fast or slow tempo.	p. 16, 39, 50, 53, 87, 95, 144, 145, 154, 168, 177		p. 70.	p. 1, 12, 34.	

GRADE ECS Expression (cont'd)	Silver Burdett Centennial Teacher's Edition	Musicanada Teacher's Edition	Spectrum of Music Teacher's Edition	Music and You Teacher's Edition	Additional Resources
2. Music may be soft (p) or loud (f) (dynamics).				p. 16, 20, 26.	
3. Music may express our feelings.	p. 12, 25, 57, 58, 70, 102, 124.		p. 68.		
Notes This quality is present in many songs and should be pointed out whenever appropriate.					

Skills

The development of skills in music is sequential and ongoing. All the skills are interrelated and should not be taught in isolation. Many of the skills are embedded in the concept lessons as presented in the series. The following suggested pages are only a small sample of what is available in the series.

Listening

1. Distinguish environmental sounds: school, home, weather, animals, machines. 2. Identify and compare sounds: high-low, loud-soft, short-long, slow–fast, up–down. 3. Distinguish voice sounds. 4. Distinguish among the sounds of common musical instruments. 5. Be an attentive member of an audience.	"What Do You Hear?" lessons are found throughout, e.g., pp. 42–43 Tone Colour		high & low: p. 61; voice: 10; enrivonmental:16 Listening Selections T31, Do You Know 129–130	environmental loud and soft p. 16; long/short, high/low 50; selections from Hansel and Gretel 100; same/different 120, 158; band instruments 162. All units have numerous listening opportunities	Music for Fun, Music for Learning, Birkenshaw, Ch. 3 p. 31
Notes					

GRADE ECS					
Moving					
1. Mime animals, machines and other sounds. 2. Move to the beat in music through walking, running, hopping, galloping and skipping (as appropriate to the psychomotor development of the students). 3. Respond to beat through action and simple body percussion. 4. Perform simple action songs and singing games.	See Activities chart pp. xix–xxiii		p. 50, 54. Classified Index T 28 (Dramatization and Movement)	keeping beat with body percussion: Unit 1 and 2 plus many more throughout. Move to show same different p. 170. Songs that emphasize games and movement are found in all units.	Music Experiences in Early Childhood Andress. Ch. 3 pp. 23–48; Music For Fun, Music for Learning, Birkenshaw Chapter 2. "Let's Move" p. 7
Notes					
Singing					
1. Distinguish between children's speaking and singing voices. 2. Respond to tone–matching and echo games. 3. Respond to so–mi hand signals.	echo games p. 16, 25.		echo p. 4.	use whispering, singing, calling voices: p. 20, 16, 30, 34. Use singing and speaking voices: 42, 48. Four types of voices: 142, 146, 158.	Listen, Look and Sing (Aden Lewis) and Thresholds to Music (Richards) are helpful in teaching s-m. Music Experiences in Early-Childhood, Andress, Ch. 5 p. 87
Notes				Songbook section p. 224–289 contains additional material to supplement lessons.	

GRADE ECS	Silver Burdett Centennial Teacher's Edition	Musicanada Teacher's Edition	Spectrum of Music Teacher's Edition	Music and You Teacher's Edition	Additional Resources
Playing Instruments					
♪ 1. Explore the sound of various musical instruments. ♪ 2. Play a steady beat using rhythm instruments. ♪ 3. Discover that some instruments play low notes and some play high notes.	p. 31, 83 see Activities Chart pp. xix–xxiii		p. 44, 16–28 T 29	use classroom instruments to make long short, high low sounds: p. 38, 44, 48, 50, 52. Dynamic possibilities 56. Identify instruments 56, 70. Playing instruments: 80, 92, 166, 176.	
Notes					
Reading and Writing					
♪ 1. Recognize "ta" and "ti-ti" rhythm patterns.	p. 139, 152, 162			Recognizing symbol for a beat ♩ and a silent beat 𝄽 104, 120, 128, 134, 138.	Listen, Look and Sing (Lewis) and Threshold to Music (Richards) charts
Notes					
Creating					
♪ 1. Use suitable sound effects for poems and songs	p. 82, 115		p. 24	p. 70, 88, 104, 166	

Notes	Works for Staging: The Gingerbread Man (82) The Three Little Pigs (102)	Musicals to perform: Raggedy Ann and Raggedy Andy Visit Amazing Amazo (228); Hats (236).

Music Experiences in Early Childhood, Barbara Andress, is a useful book for ECS music teachers, e.g., music centers p. 13, singing p. 49, sound-making objects p. 87.

GRADE ONE	Silver Burdett Centennial Teacher's Edition	Musicanada Teacher's Edition	Spectrum of Music Teacher's Edition	Music and You Teacher's Edition	Additional Resources
Rhythm					
1. Music may move to a steady beat.	p. 1, 3, 5, 10, 12, 22, 58, 65–68, 82–84, 85–87, 89–91.	No grade 1 book available in this series.	pp. 98–101.	1C–3, 22, 24, 135	
2. Music may move evenly or unevenly.			p. 113, 116.		
3. Music is made up of long sounds, short sounds and silences.	p.23, 37, 38, 45, 46, 54, 62, 137–141, 158		pp. 92–96	p. 34, 77, 82	
4. There are strong and weak beats in music.			pp. 104–109	p. 94, 98, 135	
5. Long sounds, short sounds and silences may be grouped to form rhythmic patterns.	pp. 158–170, 172–173, 204–205, 228–229		p. 113	p. 110, 112, 116, 126, 176, 180	
Notes The first 3 concepts may also be introduced at the ECS level.	One group may clap the beat, other group claps rhythm. Clap rhythm and march the beat. Bounce and catch large balls to the beat.				
Melody					
1. Sounds may be high or low	p. 13, 40–42, 50–53, 76–83, 202, 222.		p. 130, 134	p. 18, 23, 38, 47	

2. Sounds are also in the middle. This concept may be pointed out when dealing with high and low sounds.				p. 25	
3. A sequence of sounds may move from high to low, low to high, or stay the same.	pp. 142–155 (upward and downward) 194–199 (repeated)		p. 138, 142	p. 70, 98, 107, 108	
4. A melody is made up of sounds organized in patterns.			pp. 146–151		
5. Melodies are based on scales: major, minor or pentatonic (5 tone).					

Notes The first 3 concepts may also be introduced at the ECS level.

Watch for confusion with "loud" and "high". Draw shape of melody while singing.

Harmony					
1. Two or more sounds can occur simultaneously					
2. Melodies may be accompanied by harmony.	pp. 186–191		p. 72, 74	Throughout Unit 1 listen to and sing melody alone and with accompaniment. Later units add simple accompaniments to songs.	

Notes The first concept may also be introduced at the ECS level.

GRADE ONE	Silver Burdett Centennial Teacher's Edition	Musicanada Teacher's Edition	Spectrum of Music Teacher's Edition	Music and You Teacher's Edition	Additional Resources
Form					
1. Music can be organized into sections — alike or different.	p. 17, 20, 39, 57, 96–101, 218, 220.		p. 206, 208	p. 70, 138, 146, 164	
2. A section may be repeated (verse, chorus).	p. 55, 114, 148, 154, 164		p. 212		
3. Music is organized into phrases. (A musical sentence with a beginning and an ending.)	p. 51, 171–178, 212		p. 196, 198, 200, 204	p. 117, 120, 132, 141, 153	
Notes The first 2 concepts may also be introduced at the ECS level.	Create actions or movements to show sections that are alike and different. Walk to the beat of music, changing direction with each new phrase. Illustrate alike and different having boys respond to one phrase or section and girls to the different ones.				
Expression					
1. The beat in music may be fast or slow (tempo).	p. 11, 15, 16, 18–19, 21, 31, 34, 68–71		pp. 161–163	p. 90	
2. Music may be soft (p) or loud (f) (dynamics).	pp. 24–25, 28-30, 34, 59, 60, 72–75		pp. 164–165	p. 12, 14, 30	

3. Music may express our feelings.			p. 2, 4, 6, 8, 10		
4. Musical instruments have different tonal qualities.	p. 2, 4, 6, 8, 26, 43, 49, 55, 56, 61, 113–121, 214		pp. 48–54, 116, 56, 116, 78–79, 72–73, 86-89, 84, 65–67	p. 56, 53, 84, 129	
5. The human voice has different tonal qualities.			p. 32, 34	p. 4	
6. Music reflects our feelings about holidays, seasons, etc.				Unit 4: Holiday Moods pp. 70–90	
7. The words of a song are very important to the understanding of the song (text).					

Notes The first 3 concepts may also be introduced at the ECS level.

Care should be taken in song selection so that they are age appropriate. Meanings of unknown words should be explained. Please consult the classified index of the series for suggestions for curriculum correlations.

Skills

The development of skills in music is sequential and ongoing. All the skills are interrelated and should not be taught in isolation. Many of the skills are embedded in the concept lessons in the series.

Listening

1. Distinguish among environmental sounds: school, home, weather, animals, machines. 2. Identify and compare sounds: high-low, loud-soft, short-long, slow-fast, up-down. 3. Distinguish voice sounds. 4. Distinguish among the sounds of common musical instruments.	"What Do You Hear?" lessons are found throughout, e.g., pp. 42–43 Tone Colour		high & low: p. 61; voice: 10; enrivonmental:16 Listening Selections T31, Do You Know pp. 129–130		Music for Fun, Music for Learning, Birkenshaw, Ch. 3, p. 31

GRADE ONE **Listening** (cont'd)	**Silver Burdett Centennial Teacher's Edition**	**Musicanada Teacher's Edition**	**Spectrum of Music Teacher's Edition**	**Music and You Teacher's Edition**	**Additional Resources**
5. Be an attentive member of an audience. 6. Understand and appreciate the effect of music that is: high–low, loud–soft, short–long, slow–fast, up–down. 7. Be aware of and enjoy seasonal, holiday and ethnic music. 8. Follow a story told by music.	Listening skills are very much embedded in concept lessons. "What Do You Hear?" lessons are helpful e.g., p. 71, 75		p. 63, 68, 34, 48, T 37 Guided Listening Activities CM 10.	Listening activities are included in most lessons for all the units. Please see unit overview pages.	
Moving					
1. Mime animals, machines and other sounds. 2. Move to the beat in music through walking, running, hopping, galloping and skipping (as appropriate to the psychomotor development of the students). 3. Respond to beat through action and simple body percussion.	See Activities chart p. xix – xxiii		p. 50, 54. Classified Index T 28 (Dramatization and Movement)		Music Experiences in Early Childhood Andress. Ch. 3, pp. 23-48 ; Music For Fun, Music for Learning , Birkenshaw Chapter 2. "Let's Move" p. 7
4. Learn simple action songs and singing games. 5. Improvise movement for high–low, loud–soft, short–long, slow–fast. 6. Respond to music through movement in an individual manner.	p. 90, 62, 5 Index: 260		T14, T34.	Movement suggestions included in many lessons in conjunction with concepts. See also games and dance list p. 244.	Music Experience in Early Childhood Andress: Ch. 3, p. 23
Notes	Show high-low with body positions. Show loud-soft with size of movement, expanding and contracting the body, going toward and away from something.				

Singing

1. Distinguish between children's speaking and singing voices. 2. Respond to tone-matching and echo games. 3. Respond to so-mi hand signals.	echo games 16, 25.		echo p. 4.		Listen, Look and Sing (Aden Lewis) and Thresholds to Music (Richards) are helpful in teaching s-m. Music Experiences in Early Childhood, Andress, Ch. 5 p. 87
4. Respond to hand signals for so-mi-la. 5. sing, in-tune, many rhythmic and melodic songs, singing games and action songs. 6. Experience singing alone and in a group. 7. Sing accurately in unison. 8. Respond appropriately and with confidence to a conductor's signals.	See p. 256 for Kodály Guide 114, 164; (singing alone)		s-m, s-m-l; Pitch & Rhythm charts #14-22.	Identify s-m p. 86 Using the voice p. 4, echo song p. 14, label and place la 122, s-m-l (151-158). This series contains a large "songbook" section (192-241) with additional songs for singing and reading. These are cross-referenced to corresponding lessons both on the songbook page and on the lesson page.	Listen, Look and Sing (Lewis). Threshold to Music (Richards) are helpful in teaching sol-fa. Teaching the Elementary School Chorus (Swears) Ch. 2 The Child Voice

Notes Remind students "to listen harder than you sing" to help in-tune singing.

Playing Instruments

1. Explore the sound of various musical instruments. 2. Play a steady beat using rhythm instruments. 3. Discover that some instruments play low notes and some play high notes.	p. 31, 83 see Activities Chart pp. xix-xxiii		p. 44, 16-28 T 29		

GRADE ONE **Playing Instruments** (cont'd)	Silver Burdett Centennial Teacher's Edition	Musicanada Teacher's Edition	Spectrum of Music Teacher's Edition	Music and You Teacher's Edition	Additional Resources
4. Echo rhythm patterns. 5. Accompany singing with appropriate body percussion and movement (beat, accent, rhythmic patterns) and transfer these to instruments. 6. Learn to play rhythm instruments correctly. 7. Accompany songs, stories, poems with appropriate instrumental effects.	p. 56, 23, 22, 261		pp. 38–63, T. 35.	p. 44, 58, 115, 129	
Notes	Add simple ostinato to familiar songs by playing the first and fifth note of the key on resonator bells, xylophones, etc. Alternate pitches on the steady beats or play pitches together on the accents.				
Reading and Writing					
1. Recognize "ta" and "ti-ti" rhythm patterns. 2. Recognize the following rhythm patterns on large charts and follow from left to right: 3. Echo-clap and chant written rhythm patterns. 4. Draw "stick" rhythm patterns on paper.	p. 139, 152, 162 p. 159–166		Pitch & Rhythm charts #1–22.	p. 62, 53, 77, 82, Unit 5 pp. 94–119, 153–158	Listen, Look and Sing (Lewis) and Threshold to Music (Richards) charts Listen, Look and Sing (Lewis) Threshold to Music (Richards)

5. Respond to simple instrumental scores on large charts. 6. Respond to hand signals and staff notation of "so–mi," "so–mi–la." 7. Build "so–mi–la" patterns on a simple staff. 8. Read repeat signs, p (soft) and f (loud).					
Notes	Flannel or magnetic boards are good media for "writing".				
Creating					
1. Use suitable sound effects for poems and songs	p. 82, 115				
2. Use instruments to create sounds of high–low, loud–soft, slow–fast, short–long, up–down.	p. 8, 182, 90		p. 42, T32	p. 38, 30, 44, 26	
3. Create singing "conversations" (tone matching).					
Notes			Works for Staging: The Hare and the Tortoise 28. The Three Little Pigs 214	Musicals: the Hare and the Tortoise 184, The Land of Water 186	

Please see ch. 8 p. 153 Teaching Music in the Twentieth Century (Choksy, Abramson, Gillespie, Woods) for sample lessons for K–2 using various methodologies (Dalcroze, Kodaly, Orff, Comprehensive Musicianship).
Music For Fun, Music For Learning Third Edition (Birkenshaw) contains added material for teaching skills at the primary level and also sample lesson plans (see p. 347).

GRADE TWO	Silver Burdett Centennial Teacher's Edition	Musicanada Teacher's Edition	Spectrum of Music Teacher's Edition	Music and You Teacher's Edition	Additional Resources
Rhythm					
6. Rhythm patterns can accompany melody.	pp. 94–103, 112, 116, 119, 142–147, 152, 171, 172, 174		pp. 71–74, 139–140, 110	p. 28, 36	
7. Rhythm patterns are made up of the beat and divisions of the beat.	pp. 182–185			p. 9, 18, 60	
8. Beats may be grouped by accent (a stress in music).	pp. 44–49, 88–93			p. 64, 68, 109, 198	
9. Sounds and silences have specific duration: quarter note (ta), eighth note (ti–ti), half note (ta–a) and whole note (ta–a–a–a), with the corresponding rests.	p. 62, 63, 64, 66–67		pp. 68–69, 74	p. 18, 58, 86	
Notes It may be necessary to review and assess before beginning new concepts.				Unit 1 reviews grade 1 concepts and skills	
Melody					
6. Printed symbols in music show the direction of the melody.	pp. 12–13, 20–27, 70, 72–77, 131, 149, 150, 177		pp. 86–88, 90–93, 130, 141, 145	p. 8, 202	

7. Sounds that move up or down by steps or half-steps within the octave are called scales. • Melodies may move by scale steps. • Melodies may move by leaps.	pp. 122–131, 148, 149, 150, 160, 161, 180		pp. 94–99	p. 74	
Notes					
Harmony					
3. Some sounds seem to belong together and are called chords (three or more sounds together).			pp. 106–107		
4. Major and minor chords have different sounds.					
Notes					
Form					
4. A whole piece of music may be comprised of a number of sections.	p. 18, 32, 36–41, 93, 114, 118, 119, 130, 131, 134–135			p. 40, 42, 88, 206	
5. Sections may be identified by letters (e.g., AB, ABA, ABAB).	pp. 136–137, 172, 176, 182, 185			p. 40, 42, 78, 90, 206	
6. There may be an introduction, interlude and an ending (coda).				Coda III, introduction and coda p. 174, 182	p. 73 Music for Fun, Music for Learning (Birkenshaw)
Notes 201	To show sections or phrases, divide class into two groups, each with a different instrument. Decide on an accompaniment for each group. See which group repeats its part.				202

GRADE TWO	Silver Burdett Centennial Teacher's Edition	Musicanada Teacher's Edition	Spectrum of Music Teacher's Edition	Music and You Teacher's Edition	Additional Resources
Expression					
8. Music may be fast or slow and may change from one to the other suddenly or gradually (tempo).	pp. 6–7, 50–53, 152		p. 118, 120–123	p. 192	
9. Music dynamics may change suddenly (accent) or gradually.	pp. 28–33, 37, 159		pp. 114–117	p. 32, 54, 82, 124, 130, 131, 172	
Notes Please consult the classified index of the series for material for curriculum correlation and integration (e.g., Language Arts, Social Studies, Art)					
Skills					
The development of skills in music is sequential and ongoing. All the skills are interrelated and should not be taught in isolation. Many of the skills are embedded in the concept lessons in the series.					
Notes					

Listening

9. Detect the rise and fall of melody. 10. Identify "like" and "unlike" patterns in music. 11. Respond to phrases in music. 12. Identify male, female and children's singing voices.	What Do You Hear? Direction p. 27, 77. Phrases 106–118 Audience behaviour 33.		p. 45, 70, 131, 197, 128, 134 Guided Listening Activities CM6	melodic direction 202; contrasts 192; phrases 120; Opportunities to listen to many styles included in lessons.	

Notes

Moving

7. Improvise movements to poems, stories and songs. 8. Move to form in music (like phrases and unlike phrases). 9. Through movement, show awareness of changes in tempo, dynamics and mood.	Rhythmic movement 146, tempo changes 7, move to phrases 108		p. 70, 84, 243–245, (Say It With Movement) 121, 123	show form 124, 169, 180, 196, 206, 210; loud–soft 54, 32	

Notes

Singing

9. Extend the use of sol–fa training with hand signals to include "re" and "do." 10. Respond to tone–matching with other voices and instruments. 11. Sing many folk, ethnic, seasonal, and holiday songs.	see page 299 for sol–fa index of songs		m–r–d 110, d–m 88, see T 33 for further Kodály listings	identify "do" p.18 "re" is named p. 50 See songbook section (226–271) for additional songs.	Look, Listen and Sing (Lewis); Threshold to Music (Richards); Teaching Elementary School Chorus (Swears) Ch. 2 "The Child Voice."

GRADE TWO Singing (cont'd)	Silver Burdett Centennial Teacher's Edition	Musicanada Teacher's Edition	Spectrum of Music Teacher's Edition	Music and You Teacher's Edition	Additional Resources
Notes	Please consult the classified index of the series for lists of folk, ethnic, seasonal and holiday songs.				
Playing Instruments					
♪ 8. Play simple rhythmic patterns (the beat and divisions of the beat). 9. Follow simple rhythm scores. 10. Play rhythmic and ostinati patterns to accompany songs. ♪ 13. Develop skills on as many instruments as possible (see page 39).	high & low 137, 46 see p. 308 index		bells 110, 215, 108, tambourine 24, finger cymbol 27	p. 114, 28, 152 many opportunities for use of instruments in all units.	
Notes	Choose short patterns from songs or poems to create ostinati for them.				

Reading and Writing					
9. Draw "stick" rhythm patterns from dictation (teacher claps pattern). 10. Continue sol-fa training to include: do, re. 11. Follow notation from left to right while singing and playing. 12. Recognize whole, half, quarter, eighth notes and whole, half and quarter rests. 13. Recognize 2 4 and 3 4 time signatures. 14. Recognize the music staff and treble clef sign. 15. Recognize "like" and "unlike" phrases. 16. Recognize the symbols for crescendo, decrescendo (diminuendo) and accent (<).	see note reading index p. 301, 302			p. 18, 58, 86, 32, 124, 200. See pp. 226–231 for reinforcement of specific music reading skills	Look, Listen and Sing (Lewis); Threshold to Music (Richards);
Notes					
Creating					
4. Make up new words to songs. 5. Create melodic and or percussion accompaniments for poems and songs.			p. 205, 221, 188, 112	make up verses 118	
Notes An easy way to create an introduction and an ending is to add instruments one at a time until all are playing. Subtract one at a time to end the piece.			Works for staging: Cinderella 52-61, Jack and the Beanstalk 148-156, The Tale of Iktomi and the Sheeo 190-194	Works for staging: Beauty and the Beast 22, A Tale of Two Elves 98, The Bremen Town Musicians 218, Chicken Soup with Rice 268.	

Please see ch. 8 p. 153 in Teaching Music in the Twentieth Century (Choksy, Abramson, Gillespie, Woods) for sample lessons for K-2 using various methodologies (Dalcroze, Kodaly, Orff, Comprehensive Musicianship). Music for Fun, Music for Learning, Third Edition (Birkenshaw) has sample lesson plans (see p. 347) and also contains much material for teaching skills at the primary level.

GRADE THREE	Silver Burdett Centennial Teacher's Edition	Musicanada Teacher's Edition	Spectrum of Music Teacher's Edition	Music and You Teacher's Edition	Additional Resources
Rhythm					
10. Duration is extended by a dot ♩. or tie ♩♩ or a fermata.	Unit 4, p. 60–69 p. 101	p. 81, p. 157, p. 245	pp. 106–111	p. 16, 17, 50, 55, 72, 138	
11. Beats may be grouped in 2's or 3's.	gr. 1 pp. 85–87, 89–91				
12. Some music does not have a steady beat.	see Unit 4 as above.		as above.	p. 16, 50	
13. A time signature tells how beats are grouped in a measure.			see p. 63 grade 5	p. 50, 33	
Notes					
Melody					
9. A melody may have an ending home tone (tonal).	pp. 162–167	p. 97, 101, 211			
Notes					

Harmony					
♪ 5. Two or more melodies can occur simultaneously (e.g., rounds, partner songs, descants).		see index p. 295 Singing Skills	p. 129, 16, 134–135, 136	p. 235, 244, 229, 177, 131, 185	
6. I and V^7 chords may be used to accompany melodies.	p. 199, 25		G and F chords pp. 131–133.	p. 34, 176	
♪ 7. Pitched percussion instruments can be combined to make harmony.	p. 234–250 Orff-Instruments Accompaniments			suggestions for Orff accompaniments embedded in lessons	
Notes					

Form					
♪ 7. Musical phrases, which give organization to music, may be short or long.	p. 34, 144–155	p. 57	like – unlike phrases pp. 156–170	p. 11, 162, 163	
8. Music may be accompanied by a repeated pattern (ostinato).	see classified index p. 371 ostinatos and other added parts.	pp. 110–119	p. 47	p. 2, 185	
Notes	With the body, strike a different pose for each new phrase. Decide which were long and which were short.				

GRADE THREE	Silver Burdett Centennial Teacher's Edition	Musicanada Teacher's Edition	Spectrum of Music Teacher's Edition	Music and You Teacher's Edition	Additional Resources
Expression					
♪ 10. Changes in dynamics add to the effect of music.	pp. 40–47, 40, 42, 43, 70–79	p. 73, 91, 83, 229	p. 138–141, 143	p. 10, 22, 40, 86, 114, 204, 205	
♪ 11. Musical instruments produce tone colour by being blown, bowed, plucked, strummed, scraped or shaken.	p. 126–141	p. 91, 135, 237	pp. 39–62	p. 36, 57, 66, 82, 92, 116, 200	
Notes	If possible, have members of school or community bands or orchestras come for small group demonstrations.				
Skills					
	The development of skills in music is sequential and ongoing. All the skills are interrelated and should not be taught in isolation. Many of the skills are embedded in the concept lessons in the series.				
Notes					

2.5

Listening

13. Detect the contour (shape) of melody. 14. Identify differences in tempo, timbre (tone colour) and dynamics. 15. Identify the difference in sound between songs in major and minor keys. 16. Identify repetition and contrast. 17. Identify binary (AB) and ternary (ABA) form. 18. Recognize the instruments of the four families of the orchestra: string, woodwind, brass, percussion.	p. 91, 93, 71, 73, 127, 139	p. 8 general comments brass inst. 91, instrument families, M.R.C. p. 5 additional listening M.R.C. 2-8	p. 49 piano; 183, 185 form; 54 strings; 57 woodwinds; 41 percussion; 142 volume contrasts; CM6-9 guided Listening	Listening Selections list pp. 276–277; melodic shape 176, tempo and dynamics 10, repetition and contrast 11, AB form 72, orchestral instruments 25, 30, 82, 92, 144, 196; Carnival of Animals 170	

Notes

Moving

10. Perform rhythm patterns in music. 11. Move to round or canon form. 12. Participate in folk, square or traditional ethnic dances.	p. 33, 120, 173, 223	p. 8 general comments, 295 – index	T14 general, 30 Mexican dance, 89 Polka step, 261 Say It With Movement	Body percussion canon 138, move to show phrase length 162	

Notes

GRADE THREE Skills (cont'd)	Silver Burdett Centennial Teacher's Edition	Musicanada Teacher's Edition	Spectrum of Music Teacher's Edition	Music and You Teacher's Edition	Additional Resources
Singing					
12. Extend the use of sol-fa training with hand signals to include "la_1" "so_1" and "do^1" (low "la," low "so" and high "do"). 13. Sing ostinato patterns with songs. ♪ 14. Sing two-part rounds and simple descants. ♪ 15. Continue vocal development: sing with expression and good enunciation. ♪ 16. Sing with various instrumental accompaniments. ♪ 17. Participate in singing alone or in a group, a capella. ♪ 18. Sing partner and nonsense songs.	rounds 373, counter melodies 369, Kodály guide 356	pp. 13-16, 19 general, 18 M.R.C. warmups, 20-25 M.R.C. part singing, 20-23 sol-fa activities, 395 index	rounds 178, 14, 15, 136; songs for teaching sol-fa are marked with the symbol K	rounds 235, 244, 229, 177, 131; Low la 104; Low sol 108; See songbook section for additional songs 232	Look, Listen and Sing (Lewis) and Threshold to Music (Richards) are helpful in teaching sol-fa. Teaching the Elementary School Chorus (Swears) Ch. 2 "The Child Voice" Ch. 3 "Foundations."
Notes Be sure to learn melody well before attempting rounds or partner songs. Children sing first against the teacher. Then divide into groups.					
Playing Instruments					
11. Use pitched (keyboard type) instruments to play tone matching games, conversational games and pentatonic (5 tone) accompaniments.	p. 199, 200, Orff acc. 234-250	p. 8 general comments, 53 autoharp, 295 index	T23 autoharp general com.; 97, 132 autoharp, 134 bells.	autoharp 34, resonator bells 56, many suggestions for instrument use embedded in lessons	

Reading and Writing

♪ 17. Recognize the eighth rest 18. Recognize the dotted half note, the concept of the dot and the fermata. ♪ 19. Recognize 4 4 time signature. 20. Continue sol-fa training to include: l_1, s_1, d^1. ♪ 21. Recognize the symbol for a phrase.	Reading Index p. 357	general pp. 24–25; optional reading strand presented with each lesson	CM13–30 practice activities	rhythm notation 80, 150, 159; pitch names 84; Low la 104; Low so 108; dotted half note 33; phrase 144	Listen, Look and Sing, (Lewis); Threshold to Music (Richards)

Notes

Creating

♪ 6. Create movement to demonstrate form in music. 7. Improvise using instrumental and or singing activities. 8. Create rhythmic and melodic ostinati for poems and songs.	pp. 86–87, sound piece	p. 8 general comments, 65 create ost.; 137 dance; 152 inst. improv.; 295 index	26 body perc.; 185 Form-circle dance; 117, 154 inst. improv.	create hand jive 50	

Notes Use short patterns from the song or poem to create an ostinato.

Works for Staging:
63 Hansel & Gretel
210 Iktomi
216 Greedy Cat

Works for Staging:
Stone Soup 210
Songbook section contains more songs for reading 224, and more songs for singing 232.

Please see Music for Fun, Music for Learning, (Birkenshaw) Third Edition for additional material on moving, listening, singing, creating, notation, special learning for special children, playing instruments and sample lesson plans. See p. 215 Teaching Music in the Twentieth Century (Choksy, Abramson, Gillespie, Woods) for sample Grade 3 Kodály lesson.

GRADE FOUR	Silver Burdett Centennial Teacher's Edition	Musicanada Teacher's Edition	Spectrum of Music Teacher's Edition	Music and You Teacher's Edition	Additional Resources
Rhythm					
14. Beats may be grouped in 4's.	pp. 68–81		p. 44	p. 51, 62, 106, 121	
15. Metre changes may occur within a piece of music.			p. 128, 129	p. 162	
16. Duration concepts are extended to include sixteenth notes:	See note reading index p. 396	p. 65, 145, 191, 223, 239	p. 48, 49		
Notes Review and assess before beginning new concepts. Sing songs and chant speech patterns using new duration concepts.					
Melody					
9. An interval is the space between two sounds. • An interval may be changed by an accidental. • Intervals give shape or contour to a melody.	pp. 188–199	p. 59, 181, 209, 219, 225	pp. 61–63	p. 29, 210	
10. Melodies may be based on the "C" major scale.		p. 53	pp. 68–73 also gr. 3 p. 120	gr. 6 book p. 16	
Notes					

Harmony

8. The IV and V chords are also used to accompany melodies.		p. 211, 67, 141, 249	p. 78, 79	p. 138	
♪ 9. Tuned instruments can combine to make harmony.			p. 84, 85	Orff Inst. 109, 123	
♪ 10. Melodies having the same harmonic structure may be combined (e.g., partner songs).				partner songs 114, 129	

Notes

Form

9. Sections may be identified by letters ABACA (rondo).	AB, ABA, ABC forms only pp. 94–111	p. 101, 125, 163, 257 M.C.R. p. 7 (listening)	pp. 112–113	rondo gr. 2 book 169, 178; gr. 3 book 196; gr. 4 book: ABA - 22; gr. 5 book: rondos - 114	
♪ 10. First and second endings with repeat signs are found in music.		p. 73		D.C. al Fine 78, 127; First and second endings 189	

Notes

In the Music and You series, bulletin board ideas are given at the beginning of each unit. Also curriculum connections and mainstreaming suggestions are given throughout the lessons.

Expression

12. Terms such as ritardando, accelerando, allegro and andante refer to tempo.		p. 41, 157, 105		p. 69, 142	

225

226

GRADE FOUR Expression (cont'd)	Silver Burdett Centennial Teacher's Edition	Musicanada Teacher's Edition	Spectrum of Music Teacher's Edition	Music and You Teacher's Edition	Additional Resources
13. Legato and staccato are two terms that indicate how music may be performed.		p. 77, 159		Legato 212 staccato 213	
♪ 14. Musical instruments have distinctive tonal qualities and may be grouped according to families.	pp.166–183	p. 63, 101, 147, M.C.R. 36, 37, 41, 42, 45, 46, 54, 58, 62	p. 25, 34, 38, 15	woodwinds 4, 38, 54, 62, 74 dynamics 43	
Notes Please consult the series for enrichment and integration ideas. The Silver Burdett Teacher Resource Package also contains a section on classroom correlations (Reading Language Arts, English, Social Studies).					
Skills					
The development of skills in music is sequential and ongoing. All the skills are interrelated and should not be taught in isolation. Many of the skills are embedded in the concept lessons as presented in the series. The following suggested pages are only a small sample of what is available in the series.					
Listening					
19. Identify a tonic (keynote) chord. 20. Identify rondo form (ABACA). ♪ 21. Recognize music of some composers of other times, places and cultures. ♪ 22. Identify the four families of musical instruments.	tonal, 233; form 105, 111; Polynesia 224–7; Shore to Shore 250–265	Additional Listening Lessons M.R.C. 2–7; general comments 8; rondo 101, 257; other times 147	Guided listening CM6–9; rondo 112; Pacific Neighbours 188–206; Long Ago 207–213	woodwinds 4, 54, 62; identify sections 54; major /minor 88; baroque 74 All units include many opportunities to listen to music of other times and places. Please see Unit overviews.	

♪ 23. Identify introductions, interludes and codas in music. ♪ 24. Identify major and minor chords.					

Notes

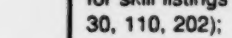
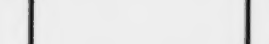
Moving

13. Use planned body movements to illustrate rhythm and or melody patterns.	show form 101, 96, 18, 22; schottische 78; hora 40; hand jive 8	general comments 8; show form 165, 191; body ostinatos 35, 45, 49; patterned dances 101, 199, 191; for other suggestions see index 284	general T14; Say It With Movement 276; Index T34; show form 85; hora 51; index T34	Minuet 37; create a dance 78; show rhythm and form 92; schottische 106; movement activities are also included in the works for staging 92, 148, 216	Music Builders IV

Notes

GRADE FOUR Skills (cont'd)	Silver Burdett Centennial Teacher's Edition	Musicanada Teacher's Edition	Spectrum of Music Teacher's Edition	Music and You Teacher's Edition	Additional Resources
Singing					
19. Continue vocal development (legato and staccato). 20. Extend the use of sol-fa training with hand signals to include "fa" and "ti." ♪21. Sing two and three part rounds and descants. ♪22. Respond to changes in tempo, dynamics and mood while singing. ♪23. Develop musical interpretation: awareness of the meaning of a song through its words (text).	Kodály guide 395; Rondo listing 406; Countermelodies 402; Part songs 404	Choral Techniques M.R.C. 17-27. (warm-ups, part singing, categories of part songs); general tech. 13-16, 19; Sol-fa activities 20-23; singing skills index, 284	Songs for Teaching sol-fa are marked with the symbol K Rounds listing T35 Descants T32	Vocal development 1C, 10, 8, 34, 69, 163, 202; canon 54, 51, 69, 168; round, descant, ostinato 83; partner songs 209; descant 210, 212; See Unit overviews for sol-fa development. Songbook 231-265	Teaching the Elementary School Chorus (Swears) Section Two: 50 (Foundations, diction, part singing.) Choral Music Experiences Vol. 5, The Young Singing Voice, Doreen Rao.
Notes	Phrases usually increase in volume as pitch rises and decrease as it falls. Let words help decide shaping and length of phrases.				
Playing Instruments					
12. Use resonator bells to build and play chords. 13. Develop skills on as many instruments as possible (see 39).	recorder 26-28, 143, 101, 99; recorder index 405; index 404-405; general 393-394	no formal instructions are provided for recorder. Autoharp chords are indicated with many songs 35, 45, 49; Inst index 284	recorder 38, 257-271, latin perc. 15-24; autoharp 77, 87, 79; general T20-24.	recorder 18, 57, 65, 109, 140, 266-267; Orff inst. 109, 123. Many opportunities for use of classroom instruments are suggested in lesson plans	See listing of recorder books p. 150 of this guide.
Notes					

Reading and Writing

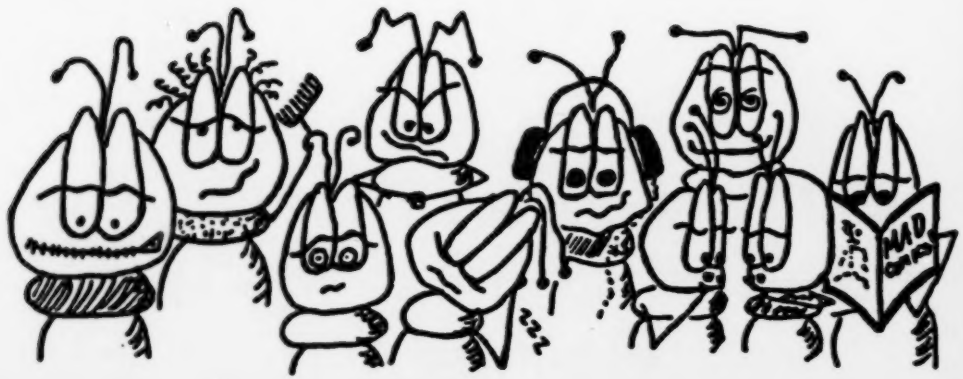
♪ 22. Continue sol-fa training to include "fa" and "ti." 23. Read instrumental scores for rhythm and melody instruments. ♪ 24. Recognize the following notes and rests:  25. Recognize time signatures related to the repertoire including 6/8. 26. Recognize dotted note patterns and experience syncopation. 27. Notate from dictation simple pentatonic compositions.	note reading index pp. 396-398	general 29; optional reading strand presented with each lesson (see scope and sequence charts for skill listings p. 30, 110, 202); review 46	Practice activities CM10-23	Identifying GAB 14, 18; review rhythm 24; letter names 140; See songbook 231-236 for additional songs for reinforcement of skills. Consult Unit overview pages for specific skills.	Listen, Look and Sing (Lewis) Threshold to Music (Richards)
♪ 28. Recognize the following notes:  ♪ 29. Develop skills in writing rhythm patterns. 30. Interpret chord symbols using bells, ukuleles, autoharp (if available).	–				

Notes

GRADE FOUR Skills (cont'd)	Silver Burdett Centennial Teacher's Edition	Musicanada Teacher's Edition	Spectrum of Music Teacher's Edition	Music and You Teacher's Edition	Additional Resources
Creating					
9. Create introductions, interludes and codas for songs. 10. Notate and perform original compositions. (does not have to be formal notation). 11. Create new music in a known form (AB, ABA). 12. Create compositions by finding a variety of tonal qualities which may be combined.	sound pieces 103, 108, 124, 145, 163	intro coda 49	composing on recorder 260, 269; rondos 113, percussion round 117; rhythm 58;	create new verses 22; create dance 35; create rhythm ostinato 41; compose melody 121; create variations 180.	
Notes	Bulletin Board Ideas: 45, 50, 95, 98, 116, 132, 248; Program Ideas: 250, 255–257, 259, 261–263, 265	Drama Suggestions 276	Works for Staging: A Song for Gar 160, Momotaro 196, A Tale of Senday 215, Sign Language: 78, 242	Works for Staging: The Nutcracker 92 The Stonecutter 148 Pets 216 See songbook section for additional material 231-265	

Notes

237



238

GRADE FIVE	Silver Burdett Centennial Teacher's Edition	Musicanada Teacher's Edition	Spectrum of Music Teacher's Edition	Music and You Teacher's Edition	Additional Resources
Rhythm					
17. Duration concepts are extended to include dotted notes and combinations of patterns: ♩. ♫ ♬	p. 4, 10, 11	p. 52, 227	pp. 68–72	p. 50, 56, 66, 124, 156, 162, 206, 226	
18. Accents may fall on beats that are usually unaccented (syncopation): ♪♩♪	p. 26, 234, 24	p. 143, 171, 265	gr. 4 pp. 50–54; gr. 5 pp. 75–75, 78	gr. 4 Unit 7 pp. 156–180; gr. 5 p. 72, 82, 124, 176, 206	
♪ 19. Rhythm is created by combining beat, tempo, patterns, metre and duration.	pp. 2–15, 35		p. 62		
Notes					
Melody					
11. Melodies may be based on the "G" and "F" major scales and their related minors.	major and minor scale 158–159, 160		p. 89, 90–94	identify major and minor songs 160	
♪ 12. A melody is changed when its rhythm is changed.			p. 158		
Notes					

Harmony

11. Voices with different pitch ranges can be combined to create harmony.			pp. 18–27 10–11	gr. 4 p. 127 (SATB)	
12. The notes of a chord may be performed to accompany a melody.	p. 136	p. 41, 51, 131	p. 97		

Notes

Form

11. Improvisation is part of many forms of music.	gr. 6 book p. 153		pp. 146–149; 166–168	jazz gr. 4 book p. 144	
12. Repetition and contrast give unity and variety to form in music.	pp. 64–67, 74, 42–59	p. 69, 91, 137, 163		theme and variations p. 10	

Notes

Expression

15. New sounds are being created using instruments in new ways, by inventing new instruments or by electronic methods.	pp. 124–125, 100–109		pp. 54–59	using "found" sound as an accompaniment 193; electronic instruments 212	

Notes See p. 222 in Teaching Music in the Twentieth Century (Choksy, Abramson, Gillespie, Woods) for a sample grade 5 Kodály lesson, p. 235 for a possible Orff lesson cycle and p. 242 for sample plans emphasizing the exploration of concepts using a variety of materials.

241 242

GRADE FIVE	Silver Burdett Centennial Teacher's Edition	Musicanada Teacher's Edition	Spectrum of Music Teacher's Edition	Music and You Teacher's Edition	Additional Resources
Skills					
The development of skills in music is sequential and ongoing. All the skills are interrelated and should not be taught in isolation. Many of the skills are embedded in the concept lessons as presented in the series. The following suggested pages are only a small sample of what is available in the series.					
Listening					
25. Identify the human voice categories: soprano, contralto, tenor, bass. ♪ 26. Match names, sounds and pictures of many instruments. 27. Identify chord changes aurally (ukuleles, resonator bells and autoharps.)	Instruments 95, 91 electronic 184	General comments 8, 13 selections 103, 209, 233, 243 Additional listening lessons M.R.C. 2-7	Voice types 16-24 electronic 87, 245, 54 coda 139 orchestral sounds 47 instruments 28-44 guided listening CM6	gr. 4 SATB singing 127; gr. 6 SATB 94; Billy the Kid with movement 96; identify percussion instruments 100; band instruments 156; folk percussion 193; orchestra families 210, 224	
Notes					
Moving					
14. Move to illustrate phrase, repetition, contrast, AB, ABA and rondo patterns, introductions, interludes and endings (codas) (as appropriate).	pp. 237–250	p. 43, 183, 241	pp. 170–175, 322–324a, 150	folk dance 21, 116; square dance 25; show phrases 33, 47; move to tone poem 36; play party dance 40; show form 50, 56, 68, 120, 124, 150, 182, 220	
Notes					

Singing

24. Use sol-fa skills in reading music and sight-singing. 25. Sing three- and four-part rounds and two- part Soprano, Alto (S.A.) songs. 26. Extend vocal development to include phrasing enunciation and expression.	Kodály Guide 385 Singing in Chorus 172-187 Part Songs list 403 Rounds list 405 Countermelodies 401	General 13-16, 19 sol-fa activities 20-23 singing skills index 303 Choral Techniques M.R.C. 16-25	Songs for teaching sol-fa are marked with the symbol K Rounds list T35 Singing in Harmony T36	Vocal development 1 C, 7, 35, 42, 46, 77, 83, 91, 218; 2-part 72, 92, 118, 124, 128, 192; canon 108 Songbook for additional songs 245-296 See unit overviews for sol-fa development	Teaching the Elementary School Chorus, (Swears) (diction, tone, part-singing) The Kodály Context (Choksy) Ch. 6 p.98 training choral groups Choral Music Experience Vol. 5, The Young Singing Voice, Doreen Rao.

Notes To begin 2-part singing use songs with simple harmony parts in thirds.

Playing Instruments

13. Develop skills on as many instruments as possible (see page 39).	Recorder 205-220; Orff inst. acc. 267-284; guitar 189-204; index 403	Index 303; glossary 279-291; ukulele 147; M.R.C. unit 50-60; recorder 302	Ukulele 294-316; recorder listings 324B; classroom inst. list T35	Resonator bells 28; recorder 68, 297-300; Orff 156; classroom inst. 160, 167, 193, 211 Many suggestions are given for use of classroom instruments in the lesson plans.	For handbells information, see page 150 in this guide.

Notes

GRADE FIVE Skills (cont'd)	Silver Burdett Centennial Teacher's Edition	Musicanada Teacher's Edition	Spectrum of Music Teacher's Edition	Music and You Teacher's Edition	Additional Resources
Reading and Writing					
♪ 31. Develop ability to read parts while singing (e.g., soprano, alto). 32. Recognize the following rhythms: ♪♩♪ 33. Recognize the following chord progressions: I, IV, V and V_7. ♪ 34. Recognize ties, slurs and accidentals: ♯ ♭ ♮ ♪ 35. Review terms in the literature that refer to dynamics (e.g., diminuendo)	Note reading index 386–388 Rhythm Unit 221–236	General 24 optional reading strand presented with each lesson (see Scope and Sequence Charts for skill listings 30, 112, 218)	Practice Activities CM10–CM27	dynamics 56, 64; See Unit overviews for specific skills.	
Notes					
Creating					
13. Add original descants to songs. 14. Use a variety of scales to create new melodies.	recorder sound piece 219 Sound Pieces list 405	Creative Skills index 303	Composing in a minor key 93 create ostinati 146	Create train music 40, movement–dramatization 45; create sound–movement machines 109; create composition for classroom inst. 167	
Notes	Bulletin Board Ideas 34, 35, 52, 110 Dramatizations: 68, 252, 254–256 Program Ideas: 13, 56, 69, 76, 86, 106	Drama Suggestions 293	Works for Staging: The Mikado 112–117 Amahl and the Night Visitors 183–201 Sign Language: 8, 208	Works for Staging: Billy the Kid 96; Callin' the Dog 132; Pioneering 236; Bulletin Board Ideas at beginning of each unit	

Notes (cont'd)

CAUTION:
The grade 5 book uses considerable American music. Where possible teachers are urged to substitute Canadian or other songs. Watch for the Music and You Canadian supplement expected to be available by the fall of 1989.

GRADE SIX	Silver Burdett Centennial Teacher's Edition	Musicanada Teacher's Edition	Spectrum of Music Teacher's Edition	Music and You Teacher's Edition	Additional Resources
Rhythm					
20. There are many kinds of rhythm (e.g., ethnic rhythms, dance forms such as the waltz, tango)	pp. 129–131	p. 267, 139		Polonaise rhythm pattern 56, 66; Latin American rhythms 226	
21. There are numerous rhythm patterns, associated with repertoire.	see classified index p.419 142–143; reading Rhy. 221–236	p. 35, 51, 59, 87, 97, 131, 141	pp. 76–83 syncopation	p. 30, 40, 56, 66, 84, 86, 220, 222	
Notes					
Melody					
13. Melodies may be based on other scales (e.g., ethnic, whole tone, atonal, chromatic, modal).	pp. 77–84, 90–91, 263, 100, 93, 94	p. 39, 71	pp. 92–109, 174	Unit 5 pp. 108–138; blue notes 230	
Notes					
Harmony					
13. There is an ending point to a phrase (cadence).	gr. 5 book: 65, 70–71, 75, 174				

14. Other chords may be used to accompany melody (e.g., E minor, E_7).	pp. 74–76, 126, 128	p. 281	pp. 120–126	p. 150, 222, 228, 234	
Notes					
Form					
13. Basic forms include AB (binary), ABA (ternary), rondo, canon, theme and variations.	pp. 138–140, 144–145, 157, 164, 163, 26–28, 34–35, 50, 56, 71–77, 114–115, 130, 142–147, 21, 30, 38	p. 103, 121, 123, 143, 251, 105	Theme and Var. 178–179 phrase form 162–176	AB, ABA 14, 200; canon 30; rondo 91; AABA 186, 194, 208	
14. Longer forms of music such as the concerto, opera, and symphony combine a variety of structural forms.			p. 161, 183–185	Symphony 30; opera overture 48; concerto 68; symphonic poem 70; oratorio 80; suite 108; theme variations 226	
Notes					
Expression					
16. The human voice, which has the potential for being used as an expressive instrument, has different timbral qualities.	p. 20, 21, 22–23	p. 181	pp. 32–50	p. 94; cambiata 114; changed and unchanged boys' voices 138	Teaching the Elementary School Chorus, Swears Teaching children to sing expressively, p. 112
17. The lyrics (text) and meaning of a song may be enhanced by the vocal interpretation as well as by its instrumental accompaniment.	pp. 96–97	p. 117, 145	pp. 32–50		

252

253

GRADE SIX Expression (cont'd)	Silver Burdett Centennial Teacher's Edition	Musicanada Teacher's Edition	Spectrum of Music Teacher's Edition	Music and You Teacher's Edition	Additional Resources
18. Music has different styles: blues, jazz, rock, reggae, country and western, classical, etc.	pp. 24–25, 116–119, 158, 159, 161, 259	pp. 187–193, 53, 65, 79, 119, 175, 231	pp. 2–13, 15, 36, 24, 209–211, 38, 168, 82–83, 126–128, 129, 23, 90–91	See Unit overview for listing of styles dealt with in each unit. e.g., unit 1 uses pop, baroque and Renaissance music; Unit 6 uses spirituals, ragtime, blues and jazz styles	
Notes	Bulletin Board Ideas: 55, 98, 160; Program Ideas: 38, 47, 74, 103, 106, 159, 212, 216, 251	Drama Suggestions 298	Work for Staging: H.M.S. Pinafore pp. 187–205 Sign Language 26, 229	Work for Staging: Sun and Moon 104; Song Slueth 164; Making A Music Video 236; Bulletin Board suggestions are at beginning of each unit.	

Skills

The development of skills in music is sequential and ongoing. All the skills are interrelated and should not be taught in isolation. Many of the skills are embedded in the concept lessons as presented in the series. The following suggested pages are only a small sample of what is available in the series.

Listening

28. Identify band, orchestra, instrumental duet, trio, quartet, ensemble. 29. Identify some of the following: theme and variations, ragtime, blues, jazz, rock, etc. ♪ 30. Recognize the sounds of electronic music. 31. Identify children's chorus, male female chorus, mixed chorus, vocal duet, trio, quartet and ensemble.	Listening process 70–73; Styles in History 24; Instruments 38–48; Ragtime 161	General 8; listening selections 105, 151, 219, 257. Additional list lessons M.R.C. 2–7	Guided listening CM6–CM9; styles: jazz 245, rock 2, Hawaiian 25, blues 128, plain song 90	Theme and Var. gr. 5 – 10; band vs. orchestra gr. 5–150; symphony orch. vs. rock ensemble 30; piano concerto 68; mixed chorus 138; ragtime, blues, jazz 142–160; vocal forms 154; electronic 180, 208	
Notes					

Moving

15. Choreograph and perform a contemporary dance form (e.g., in the style of videos, air bands).	Use of Space 68 Pop Rock Dance 117 Create hand jive 124 Creative movement 241	Movement improvisations: 47, 55, 97, 153, 219, 253	Say It With Movement, 308 Creative movement 230, 17, 245, 99, 129	p. 66, 157, 148, 221; create a dance 7, 213; improvise movement canon 11, changing meter and movement 200	

Notes

Singing

♪ 27. Develop a repertoire of quality songs. ♪ 28. Sing songs written in a variety of scales. ♪ 29. Continue vocal development: stress in-tune (accurate) part singing.	Singing in Chorus 172–188; Vocal Countermelodies list 419; Part Songs list 421; Rounds List 422; Kodály Guide 412	General 13–16, 9; Sol-fa Activities 20–28; singing skills song index 309; Choral Techniques M.R.C. 17–27	songs for teaching sol-fa are marked with the symbol K Rounds, Singing in Harmony list T35; Importance of Singing 32-51; More Choral Music 269	vocal development 4, 9, 13, 152; rounds 94; 3-part rounds 20, 22, 114; descant 94, 126, 186; 2-part 48, 150, 160; essential of good choral singing 94, 100 . See unit overview for sol-fa development. Songbook section 240-278; More Choral Music 279-296	Teaching the Elementary School Chorus, Swears How to Teach part singing p. 118 Choral Music Experience Vol. 5 The Young Singing Voice, Doreen Rao

Notes

Boy's Changing Voice 40

Robert Shaw interview and music p. 52

Playing Instruments

Continue to develop skills on instruments introduced in previous grades (see p. 39).	Recorder-soprano and alto 30, 206–220 guitar 189–204 orff acc. 267–285	Index 309 glossary 283–293	Guitar manual 286–302 Latin Inst. 82 autoharp and maracas 70 recorder 310A ukulele 310B–C general T20–23	recorder 297–300; bells 12, 184, 186, 204; autoharp 42	

Notes

GRADE SIX Skills (cont'd)	Silver Burdett Centennial Teacher's Edition	Musicanada Teacher's Edition	Spectrum of Music Teacher's Edition	Music and You Teacher's Edition	Additional Resources
Reading and Writing					
36. Interpret the following symbols of dynamics and tempo: f, p, ff, pp, mf <, >, 𝄐 37. Identify major and minor scales (e.g., "C" major and "A" minor). 38. Identify notated melodic patterns by numbers or solfege. 39. Understand the function of key signatures. 40. Show further development in ability to write from dictation patterns as found in the repertoire	Note reading index 414 Reading rhythm 221–236	General 24 optional reading strand presented with each lesson (see Scope and Sequence charts for skill listings 30, 112, 222)	Practice activities CM10–CM24	C major scale 16; notation history 180; dynamics 10, 56; See unit overviews for specific skills; see songbook section 240–250 for reinforcement of specific music reading skills.	
Notes					
Creating					
15. Create formal and or contemporary scores to be performed.	Rhythm Rondo 160 Make a song 248 Improvising 247	rhythmic composition 75, poem acc. 91, develop a variation 103, melody for a poem 147, creative skills index 309	vocal improvisation 48–49, pentatonic 102, composing using phrases 176, creating a song 224	create harmony 41; create motive 48; improvise in pentatonic scale 108; create melodies using chromatic scales 130; Writing a Melody 184, 204	
Notes	Be sure to review and reinforce skills introduced at previous levels. Consult the series for program ideas, classroom correlations and enrichment.				

Chapter Four
Methodologies, Philosophies and Techniques

INTRODUCTION

The path to musicianship for the child is not a singular route. The teaching methods of the teachers may vary according to their individual philosophies, their teaching styles and their choice of materials. The basic beginning instruments according to the method used by the individual teacher may be the body, the unaccompanied singing voice, the spoken word or chant and instrumentarium, or any and all sound sources and instruments. Outlined in the following sections are the commonly used major methodologies in Alberta schools. The information presented here is meant as an awareness item and for those who wish to pursue a particular method further references are given.

THE KODÁLY METHOD

An Introduction to the Kodály Method

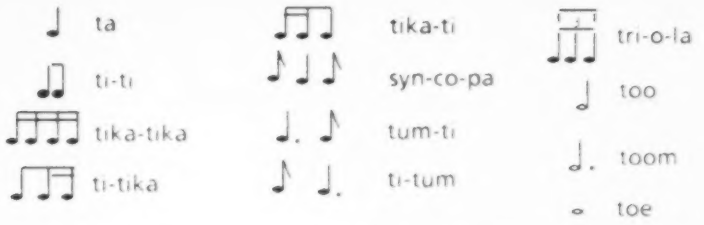
The Kodály philosophy of music education is based on the concept that musical literacy is as possible and desirable as linguistic literacy. The Kodály Method was developed in the Hungarian schools during the 1940s and 1950s under the guidance of the composer Zoltán Kodály (1912–1967) by a number of his colleagues and students. To achieve Kodály's principals and goals, a number of pedagogical techniques and practises were combined into one unified approach. Of these, the three most important are tonic sol-fa which came from England, rhythm duration syllables which were the invention of Chevé in France, and hand signs which were adapted from John Currwen's approach in England.

The Philosophy of the Kodály Method

1. All people capable of lingual literacy are also capable of musical literacy.
2. Singing is the best foundation for musicianship.
3. Music education to be the most effective must begin with the very young child.
4. The folk songs of a child's own linguistic heritage constitute a musical "mother tongue" and should therefore be the vehicle for all early instruction.
5. Only music of the highest artistic value, both folk and composed should be used in teaching.
6. Music should be at the heart of the curriculum, a core subject, used as a basis for education.

The Tools of the Kodály Method

1. Tonic Sol-fa is a system of syllables — do re mi fa so la ti do — in which do is considered to be the keynote or tonal centre in all major keys and la is considered to be the keynote or tonal centre in all minor keys.
   (Choksy L., R. Abramson, A. Gillespie, and D. Woods, Teaching Music in the Twentieth Century, Englewood Cliffs, NJ: Prentice-Hall, 1986, pp. 71–72.
2. Hand signs are visual representations of the tonic sol-fa syllables. They function as visual images of pitch, not only represented by the relative height but also by the shape of the hand. They should be performed between the waist (low do) and the top of the head (high do). (See page 128).
3. Rhythm duration syllables are a means of vocalizing quarter notes, eighth notes and so on. These patterns are taught by relative durations over the beat. The following illustrates duration syllables most commonly used:



(Note: There are many variations of the above terms. Jurisdictions are encouraged to adopt a consistent approach.)

The Pedagogical Sequence of the Kodály Method

The Kodály Method is highly structured and sequential in nature with well-defined skill and concept hierarchies for every element of music. These sequences reflect child development and the frequency of occurrence of the specific element in the music of the child. Some possible Kodály sequences in rhythm, melody, form, and harmony are contained in Choksy's (et al) Teaching Music in the Twentieth Century. An integration of rhythm, melody, form and harmony, as well as a dance and movement hierarchy are included in Choksy's The Kodály Context. Teaching Music in the Twentieth Century contains six comprehensive sample lesson plans ranging from Kindergarten through Grade six.

The highly structured and sequential nature of the Kodály Method places it in some conflict with established curriculum. The approved classroom textbooks are useful in providing some song material but again there is pedagogical incongruence. The Kodály Method is complex and comprehensive, requiring a sound foundation in the goals, principles and practices. The teacher must be careful in material selection and lesson planning to uphold Kodály's philosophy and objectives.

Selected Kodály Resources

Books:

Choksy, Lois and David Bummitt, 120 Singing Games and Dances for Elementary Schools, Englewood Cliffs, NJ: Prentice-Hall Inc., 1987.

Choksy, Lois and Robert M. Abramson, Avon E. Gillespie and David Woods, Teaching Music in the Twentieth Century, Englewood Cliffs, NJ: Prentice-Hall Inc., 1986.

Choksy, Lois, The Kodály Context, Englewood Cliffs, NJ: Prentice-Hall Inc., 1981.

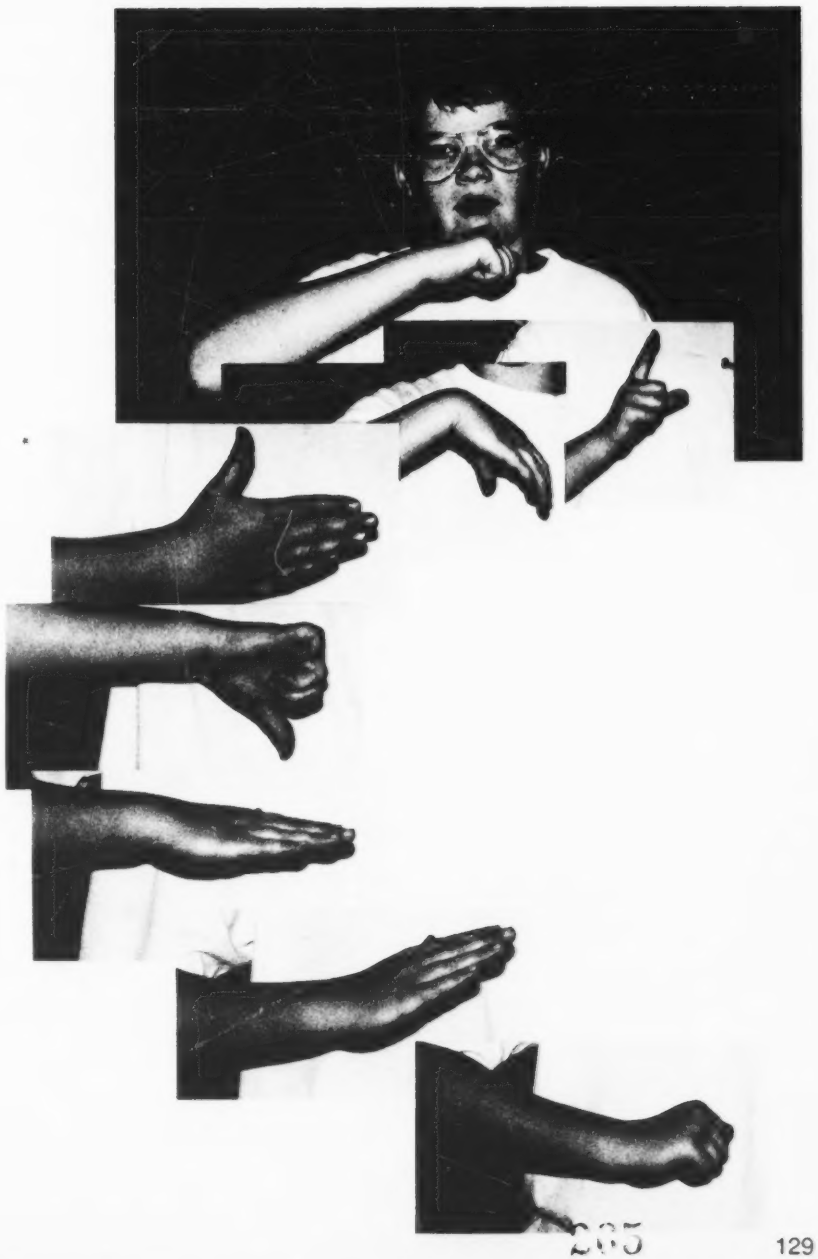
Choksy, Lois, The Kodály Method, Englewood Cliffs, NJ: Prentice-Hall Inc., 1974. (Second edition anticipated release August 1987).

Associations:

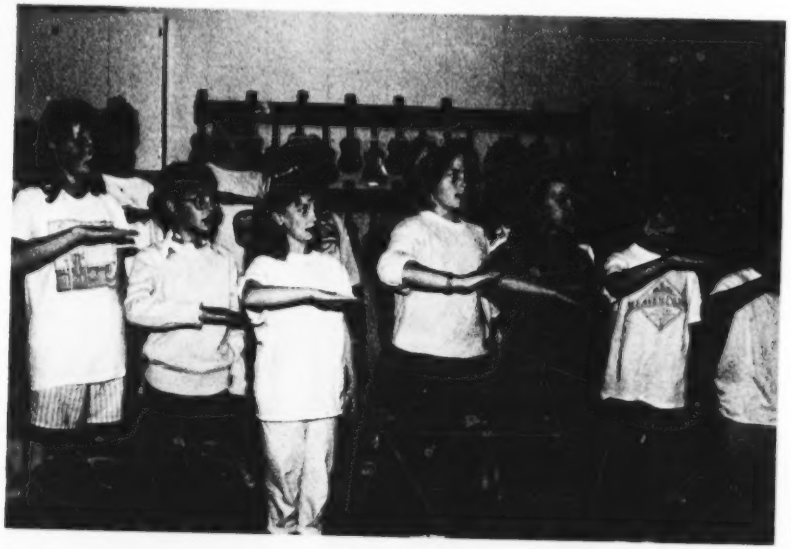
Alberta Kodály Association
Department of Music
University of Calgary
2500 University Drive
Calgary, AB
T2N 1N4
The Alberta Kodály Association holds an annual spring conference, various workshops and publishes a newsletter Ephphatha three times a year.

Kodály Society of Canada
279 Yorkland Blvd.
Willowdale, Ontario
M2J 1S7
The Kodály Society of Canada holds an annual fall conference, publishes Notes three times a year, and makes other publications available to its members.

International Kodály Society
Executive Office
Budapest
P.O. Box 8
H-1502
Hungary
The International Kodály Society holds a bi-annual summer conference and course and publishes the Bulletin twice yearly.



*Note: In actual practice by teachers and students variations have arisen about level of hand placement and position of fingers. Consistency within your own school or jurisdiction is encouraged.



THE ORFF APPROACH

The Orff-Schulwerk (Music For Children) approach to music education was developed by a German composer and teacher, Carl Orff (1895 - 1982).

The Orff philosophy focuses on the development of the whole personality through stimulation of the child's imagination and creativity. The Orff approach integrates movement, speech, song and instrument playing in order to teach the elements of music. In the Orff approach, the development from child's play through exploring of musical elements and finally to musical understanding is very carefully sequenced.

The emphasis is on process, not performance, on participation by all children, each contributing according to ability, and on the acquisition of concepts and skills for creating and developing musical ideas.

There are several characteristics unique to the Orff-Schulwerk approach:

1. The use of speech play.
2. Use of pitched percussion instruments designed especially for children.
3. Emphasis on improvisation.
4. Importance of movement activities.
5. Elemental style.
6. Use of folk material as a repertoire for speech and singing activities.

The teaching-learning process is most important in the Orff approach. It involves imitation, exploration and creation as a way of learning to make music. Numerous activities in the 3 areas provide a basic knowledge for developing music literacy. Orff lessons are designed to pose open-ended musical problems to be solved through participation in group activities.

The specific set of instruments integrated into the learning process provide a variety of colours, timbres and textures and are easily played by children. The instruments include pitched and non-pitched percussion as well as recorders and certain stringed instruments.

A basic Orff instrumentarium should include,
Xylophones - Basses, Altos and Sopranos
Metallophones - Basses, Altos and Sopranos
Glockenspiels - Altos and Sopranos,
and a good selection from the following groups.

Metals	Woods
triangles	claves
finger cymbals	castanets
cow bells	maracas
sleigh bells	guiros
wind chimes	temple blocks
bell tree	log drums
hanging cymbals	wood blocks
agogo bells	tic-toc blocks
	cabasa
	vibra slaps
	ratchet
	shakers
	sand blocks

Skins	Big Percussion
hand drums	gong
bongo drums	bass drum
conga drums	tympani
tambourines	tom-toms

The recommended resources provide good song material to be used in creating Orff lessons. Please see Appendix A for a sample Orff lesson.

Professional Organizations:

1. Music For Children Carl Orff Canada Musique Pour Enfants – National Association

   For further information contact: Membership Secretary
   12 Meadow Crescent
   Guelph, Ontario
   N1H 6V2

   Membership privileges in the above organization also include a membership in any one of the 3 Orff chapters in Alberta.

   Alberta Chapter – Edmonton
   Calgary Chapter
   Lethbridge Chapter

2. American Orff Schulwerk Association

   For further information contact: Executive Headquarters
   P.O. Box 391089
   Cleveland, Ohio
   44139–1089

Professional Development:

Workshops utilizing components of the Orff approach to music education are provided by the chapters throughout the school year. These workshops are highly recommended as an exposure to the Orff philosophy and provide excellent materials for use in classrooms.

There are also summer Orff courses available at the University of Alberta and the University of Calgary as well as other universities and colleges in Canada and the United States. These courses would be very worthwhile for those teachers interested in pursuing the Orff process.

Selected Orff Resources:

1. Discovering Orff: A Curriculum for Music Teachers

   Jane Frazee and Kent Kreuter, Authors
   Published by Schott
   Distributor European American Music Distributors Corporation
   P.O. Box 850
   Valley Forge, Pennsylvania 19482

2. Music for Fun, Music for Learning

   Lois Birkenshaw, Author
   Published by Holt Rinehart Winston
   55 Horner Avenue
   Toronto, Ontario
   M8Z 4X6
   Revised Edition (3rd Edition)

3. Music for Children, Volume 1, 2 and 3 Orff-Schulwerk, (American Edition)

   Published by Schott
   (revised editions)

4. Teaching Music in the 20th Century

   Lois Choksy, Robert Abramson, Avon Gillespie, David Woods
   Prentice-Hall, Inc.
   Englewood Cliffs, N.J. 07632, 1986

SINGING

Choral singing is an integral part of the elementary music program. It is a natural and effective vehicle for the teaching of the skills and concepts outlined in the curriculum. The voice is the most economical and readily available instrument of reproducing music.

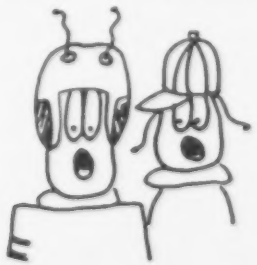
The goal is to produce musical singing. This is not a simple task. The following is an outline of the most important requirements of a successful choral program.

1. Teacher

a) The teacher must have a love for children and a love of music.
b) The teacher must be able to sing in tune.
c) The teacher should have an aural concept of the sound that he or she wants a student to produce. It must be a sound that is appropriate for a child's singing voice.
d) The teacher should have an understanding of and a commitment to the philosophy of music education and the goals and objectives of the Alberta curriculum.

2. Program

a) It is important to have a long range plan in which skills and concepts outlined in the Curriculum Guide are sequentially developed.
b) The long range plan should ensure that the children continually progress and that they experience success at each level of learning.
c) Refer to the resources in the curriculum guide for examples of planning.



3. Classroom Management

a) Establish a plan (a seating plan may be helpful) so that you can readily know children's names.
b) Establish routines.
- On entering the room the children sit in set positions in desks, on risers, or on chairs.
- Have an activity which begins when the first student enters the room, e.g., vocal warm-up, clapping a rhythm, rhythmic exercises on board.
- Promptness and behaviour policies must be established with the students. Establishing appropriate consequences and/or rewards will reduce the time and energy spent in dealing with these matters.
- Organize the classroom so that materials are easily accessible. The room should be attractive. It should have meaningful charts, pictures, etc., on display.

4. Techniques for Developing Singing Skills

ECS – <u>The teacher will help the child</u>
- understand the difference between the speaking voice and the singing voice.
- experiment with the different sounds the voice can produce
- match pitches of the teacher's voice and the voices of other students
- imitate different timbres and dynamics, using the voice
- chant on single pitches, alone and in a group
- sing short phrases accurately, alone and in a group
- develop accuracy when singing songs with a limited range
- use physical gestures to show pitches, rhythms and dynamics.

Grades 1 and 2 – The teacher will help the child

- concentrate when listening to sounds so that mimicking can be done with the voice
- match pitches of other voices and pitched instruments
- develop tone memory
- sing small intervals accurately
- sing longer phrases accurately, alone and in a group
- develop the feeling of unison singing so that awareness develops of voices that are not in tune
- develop vocal range
- use facial expressions appropriate to the meaning of the text
- use careful diction
- develop good posture

Grades 3 and 4 – The teacher will help the child

- concentrate when listening to musical sounds so that they can be produced with the singing voice
- echo/mimic a variety of singing voices
- experiment with tone colour, dynamics and blend
- discriminate between desirable and undesirable tone colour
- listen to groups of children singing and compare the sound produced with that produced by one's own group
- understand the difference between chest and head tone
- sing with a head tone
- develop vocal range
- sing increasingly difficult melodies and rhythms
- sing simple canons and simple harmonies
- sing two-part songs where each part has a distinct melody
- learn how to position the mouth to produce vowels and diphthongs
- articulate consonants
- sing expressively
- develop the confidence necessary for performance
- learn acceptable behaviour for performance
- respond to the conductor's cues

Grades 5 and 6 – The teacher will help the child

- sing with a head tone
- develop the ability to analyze one's own singing and the singing of the others
- blend one's voice with those in the group
- develop vocal range
- sing increasingly difficult melodies and rhythms
- sing parts in more complex harmonies
- listen so that balance between parts is achieved
- control breathing so that it does not interfere with the phrasing
- understand how to use staggered breathing
- use good diction and carefully shaped vowels
- sing expressively
- sing confidently in performance
- respond with confidence to the conductor's cues
- accept the challenge of studying more difficult choral music for the personal satisfaction derived from singing it

5. Extra-curricular Activities

a) Extra-curricular programs are desirable. They should be an extension of the regular classroom music program. The decision as to whether or not children should be selected for extra-curricular choral programs because of their ability or talent, as opposed to allowing all children to participate is usually made by the teacher. It should be borne in mind that **music is for everyone**. The philosophy of music education is to provide a program which gives all students opportunities to acquire the musical skills and understanding needed to make music an enjoyable and meaningful part of their lives.

b) Parent volunteers can be a real asset to a choir. They can help with many time-consuming tasks, such as transportation, fund raising, sorting, repairing and filing music, supervising lunch rooms, etc.

c) Teachers are reminded that the regular programs must be their priority. Teachers are therefore cautioned not to over-extend themselves with extra-curricular programs.

6. Selected Singing Resources

Books

Rao, Doreen. Choral Music Experiences Vol. 1-5. Boosey and Hawkes Inc. 1987.

Czaja, Jean. The Elementary School Choir
Calgary Board of Education

Jacobs, R. The Children's Choir Vol. 1
Fortress Press, Phil. 1957

Tufts, Nancy. The Children's Choir Vol. 2
Fortress Press, 1965

Kinley, Ethel. Fundamentals for Singers.
Clarke, Irwin & Co., Ltd.,Toronto 1953

Swears, Linda. Teaching the Elementary School Chorus.
W. Nyack, N.Y.: Parker Publishing Co., Inc. 1985

Professional Organizations Sponsoring Workshops:

- Alberta Choral Federation
- Fine Arts Council of Alberta Teachers' Association
- Carl Orff Canada, Alberta Chapter
- Alberta Kodály Association

Recordings

- Toronto Children's Chorus, Director: Jean Ashworth Bartle
- Winnipeg Mennonite Children's Choir, Director: Helen Litz
- Calgary Boys' Choir – Director: Douglas Parnham
- Tapes and recordings are available of many other fine Alberta Choirs. Contact the organizations of significant choral groups.

MOVEMENT

Movement related activities, songs and games that will help the child develop coordination and awareness of his or her body (its image, its position in space and its relationship to other objects) are an important component of the elementary music program.

Psychologists (Crotty and Kephart) suggest that a foundation of movement skills and inner rhythmic sureness must be laid before other learning processes, such as reading or mathematics, can be added. Many approaches to movement education related to music are available.

"Dalcroze Eurhythmics" is an approach to music education based on the premise that rhythm is the primary element in music, and that the source for all musical rhythm may be found in the natural rhythms of the human body.

Dr. P. Weikart states that dancing and moving rhythmically are important and often undervalued skills in our society. She has preliminary evidence that attainment of rhythmic competency:

- helps the learner master physical skills,
- enhances a learner's ability in the music curriculum area with specific skills including pitch matching, and
- helps the learner attain readiness for reading and language development.

L. Birkenshaw, J. Boorman and G. Nash are other active proponents of creative movement for children. They reiterate the importance of the inclusion of movement activities within the music curriculum.

The Orff process encourages children to explore the qualities of movement – light, heavy, down, up, smooth, jagged. Body position and motions are explored and experienced without discussion and without definition.

Elementary music teachers are encouraged to consult the basic series and the excellent supplementary resources that are available for further information in regard to movement. They might attend conferences, workshops and university courses where possible to improve their competency in and their enjoyment of teaching the movement aspect of the music program.

Selected Movement Resources

Birkenshaw, L. Music for Fun, Music for Learning. Holt, Rinehart and Winston, 1982.

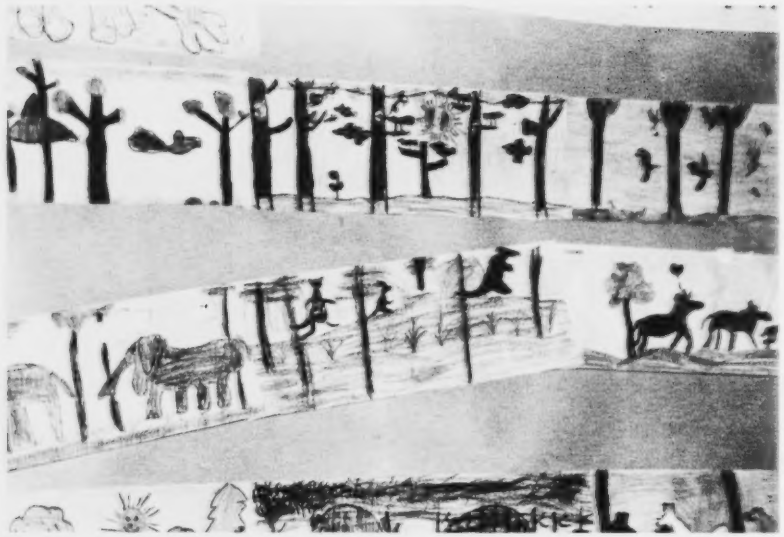
Choksy, L., Abramson, R., Gillespie, A., Woods, D. Teaching Music in the Twentieth Century. Prentice Hall, 1986.

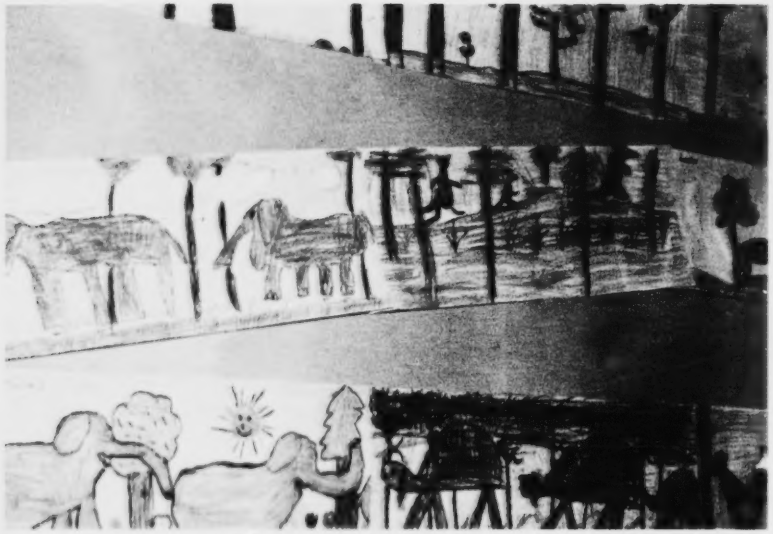
Boorman, J. Creative Dance in Grades 4–6. Longman, 1971.

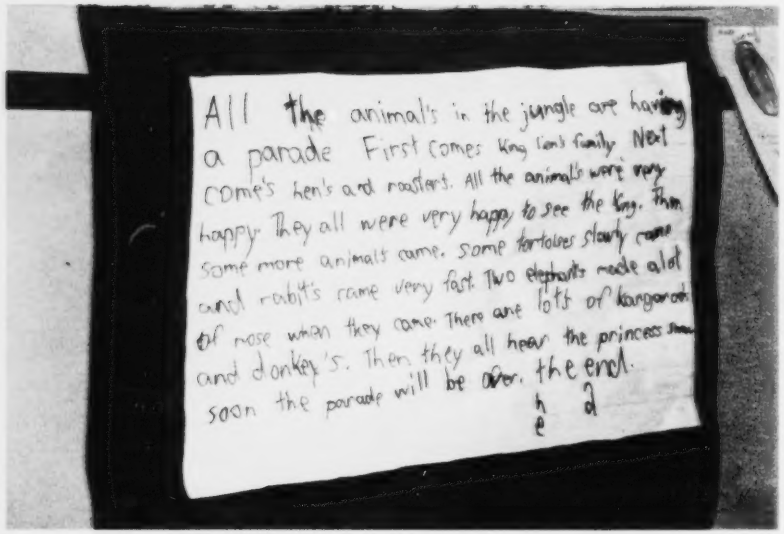
Boorman, J. Dance and Languages Experiences with Children. Longman, 1973.

Nash, Grace C. Creative Approaches to Child Development with Music, Language and Movement. Alfred, 1974.

Weikart, Phyllis S. Teaching Movement and Dance. High/Scope Press, 1982. (See Chapter Six for additional Weikart publications.)






All the animal's in the jungle are having
a parade First comes King Lion's family Next
come's hen's and roosters. All the animal's were very
happy They all were very happy to see the King. Then
some more animals came. Some tortoises slowly came
and rabbit's came very fast. Two elephants made a lot
of noise when they came. There are lots of kangaroos
and donkey's. Then they all hear the princess soon
soon the parade will be over. the end.

Music can be integrated across the curriculum.

GUIDED LISTENING

Listening is an area in which any teacher can help children learn music as well as skills that facilitate other learning. Research has shown that children who know how to listen learn more quickly. A child can hear with his ears, but must learn to listen with his mind.

Just as we can learn to "see" a picture, so we can learn to listen to acquire refined skills. Many activities can enhance this experience. These include identification of environmental sounds (school, home, weather, animals and machines) in kindergarten to the identification of vocal forms and instrumental forms in grade six.

The authorized music series have suggestions/lessons in the teacher guides, correlated with recordings. In addition to these basic series, the following resources are very useful for listening:

Bowmar Orchestral Library, Belwin Publishing Corp.; Melville, N.Y.
Music Builders, K–6, Berandol Productions. Distributed by GLC Publishers, Agincourt, 1980.

These lessons are designed to follow the sequential development of listening skills. (See Chapter Six for additional resources.)

The following listening sample guide can be useful for elementary-school children.

Listening

1. Introduction ☐ yes ☐ no
2. Voices ☐ man ☐ woman ☐ children
3. Instruments _____
4. Beat ☐ steady ☐ unsteady
5. Dynamics ☐ few ☐ many
6. Interlude ☐ yes ☐ no
7. Coda ☐ yes ☐ no
8. Key Words
9. Name of song _____

THE RECORDER

The recorder is an excellent beginning instrument for all ages and offers a direct route to sight reading and sight singing skills. Experiences with these instruments are usually most valuable if instruction begins around the middle of grade three or early grade four. Further, a child of this age is eager to respond to a new challenge and opportunity for musical growth. Care must be taken that proper playing techniques are stressed to ensure a pleasurable musical experience for both students and teachers.

A soprano recorder should be available for each child. The problem of supplying children with an instrument and an instruction book need not handicap the program. When parents are made aware of the aims and objectives of the program, they are usually most cooperative in purchasing one of these inexpensive instruments. In situations where children cannot afford to purchase an instrument, most schools will be able to provide funds to accommodate these few students. The alternative to this is to purchase a school owned class set of instruments. Hygiene becomes a problem when using class sets as care must be taken that they are properly cleaned if more than one child is using an instrument.

The school should also provide some alto and tenor recorders for use at the grade five and six levels. These instruments provide a challenge for more advanced students and the opportunity for children to experience the enjoyment of playing in a small ensemble. Children enjoy listening to these instruments and appreciate the tone quality that they provide.

A class set of method books should be purchased. A number of effective method books are now available (see annotated list). Through the use of a good instruction book and the judicious use of song material available in the elementary series, the recorder can be effectively taught.

Making the most of this opportunity to teach children to play one of these instruments also requires a carefully planned procedure. This procedure should allow for experiences which are thoroughly integrated with singing and listening activities and which focus attention on the study of the instrument. Through this approach the child is encouraged to apply newly found information and skill. Such application helps children focus on pitch relationships and brings them closer to the point at which they can fuse their rhythm and pitch understandings, which together develop into the skill of music reading.

Always strive for good tone and enjoy the instrument!

Selected Recorder Resources

Teacher

1. New Approaches to Music in the Elementary School, Raebeck/Wheeler.
2. Learning Music With the Recorder and Other Classroom Instruments, Ian Johnstone/Robert Nye.
3. Teaching Children Music, Grant Newman.
4. Recorder Routes Carol King (Musicrafts Publications, 3149 Southern Avenue, Memphis 38111.

Student

1. Recorder for Beginners, Grace Nash.
2. Windsongs (Books 1–5), Birthe Kulich/Joe Berarducci.
3. Children's Favourite Recorder Method David Glover and Charles Hardin (Frederick Warne and Co. Ltd. N.Y.)
4. Abracadabra Series A and C Black, London 1982

(See Chapter Six for additional resources.)

ELEMENTARY HANDBELLS

Handbell ringing can be used effectively in Grade 5 or 6 music classes for the following reasons:

- untrained musicians are able to participate with little disadvantage;
- it is an appealing tool which will be helpful in the development of mechanical techniques and musical awareness;
- absence of intonation problems;
- flexibility of use;
- timbre of the handbells blends well with children's voices and classroom instruments such as xylophones and recorders.

Introduction to the Handbell

1. Establish respect for the instrument through insistence on wearing gloves, keeping the bells away from skin, hair, any metal object or other bells and never allowing students with food or gum to be near the handbells. Bells should only be allowed to touch shoulders, foam pads and cases.
2. Practice a correct ringing technique without the instruments.
3. Ring and damp using various note values.
4. Ring and damp using various dynamic markings.
5. Play a major scale in whole notes assigning one bell per child. Play the same scale in half notes assigning two bells per child (children work in pairs). Emphasize the need for damping one bell as you ring the other bell.
6. Form and play triads based on all notes of a major scale.
7. Practice rhythm drills.

Ringing and Singing

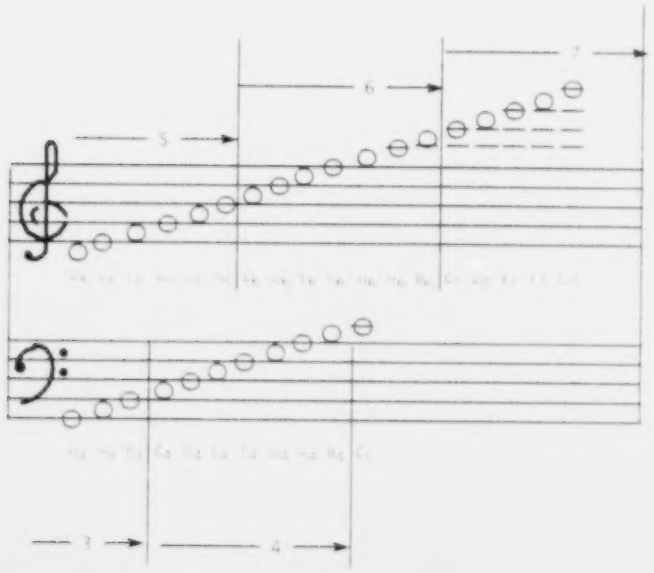
1. Accompany songs with triads. Scales and triads learned should relate to repertoire studied.
2. Play ostinati.
3. Handbells may be substituted for instruments in Orff arrangements and many Orff arrangements use stringed instruments such as guitar where handbells could play chords indicated.
   (e.g., "Ev'ry Night When the Sun Goes In" Music for Children Orff-Schulwerk American Edition Volume 3, Scott Pub)

Materials and Equipment

1. A 2-3 octave set of handbells with cases. If it is not possible to have cases, store bells in a padded cabinet and cover with bell bags.
2. Gloves: Glove wholesalers can supply lightweight cotton rehearsal gloves. Performance gloves should be heavier white cotton.
3. Tables: Sturdy, the correct height for the children using them, portable; permit a variety of arrangements since the standard table format may not be possible in some performance settings.
4. Foam rubber table pads should be a minimum of 7.5 cm. thick; 10 cm. is preferable.
5. Table covers placed over pads can be made of velvet, corduroy, felt or cotton, but should not be made with a slippery fabric such as satin.
6. Music stands can be floor stands or table stands.

Basic Vocabulary and Symbols

1. Students should learn the method by which handbells are identified. Each octave is numbered; middle C is identified as C_5.



Handbells are transposing instruments sounding one octave higher than written notation.

2. L.V. — An abbreviation used to allow all bells sounding to resonate indefinitely.

3. — A sign used to indicate the simultaneous damp or muffle of all bells sounding.

4. — Arrows indicate full arm swing after sounding the bell with arrows placed above and below the beat.

5. T.D. — An abbreviation used to indicate thumb damping by placing the thumb up the side of the bell as it is rung. This may also be indicated by use of the staccato dot (•).

6. sk — A sign indicating a "shake," the rapid repetition of the sound of a bell.

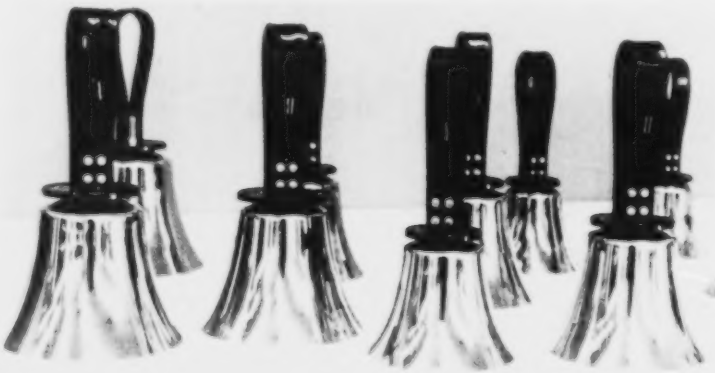
()

7. R or ring — This letter indicates a return to the normal ringing method after a period when another method has been used.

Teacher Reference Materials

1. Schulmerich Learning Packages For Handbells, *Volume 1*, Schulmerich Carillons, Inc. (available through John Nelson in Calgary)
2. Now Handbells are School Bells Too!, Nellrana J. Carr, Tennessee Musician, May 1981.
3. The Versatility of Handbells, John C. Faris, Music Educator's Journal, November, 1978.

(Contact the Alberta Guild of Handbell Ringers, Edmonton, for additional resources and assistance.)



THE UKULELE

The soprano ukulele is an instrument suitable throughout Grades 4 to 6 for developing both concepts and skills. It is a **harmony** instrument (strums are on the beat or form a rhythm pattern), and a **melody** instrument (picking individual notes).

Class sets are useful for introductory terms or months. When parents discover the rapid progress and enjoyment possible, the modest cost of the ukulele and case will encourage purchase and increased practice on individual instruments.

For storage, an arrangement of hooks on the walls provides easy accessibility and safety.

Select a sturdy model with machine gears for tuning rather than screw pegs. Use the D tuning (A, D, F♯, B) for the best sound.

The teacher should be able to demonstrate correct ukulele positions (e.g., holding, strumming) and fingering techniques. Instructional materials are provided in some music series (not all are error-free); there are method books (see resources list in Chapter Six); but better yet are workshops or courses for various levels of ability.

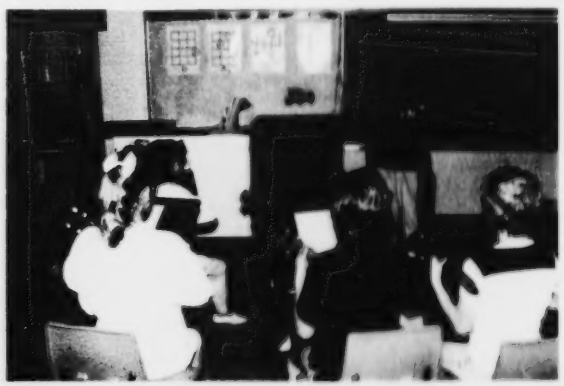
For class work an overhead projector and transparencies of chord shapes, drill materials and easy-to-read music facilitate correct chord changes, precise rhythm and good posture.

To ensure development of harmonic sense, it is important that the ukulele is constantly and correctly tuned. Use a good piano, hold the sustaining pedal down, play the note, and while it rings, pluck the string GENTLY and constantly while you adjust the peg. RETUNE OFTEN. Some students learn this quickly and can assist each other.

Holding: The body of the ukulele is in FRONT of the chest, resting on the right forearm, with the end against the crook of the elbow. The left thumb, serving as a reference point for chord fingering, is kept opposite string 2, fret space 1. Do not let the left palm touch the neck.

Strumming: The nail (NOT side) of the right index finger strums down from top shoulder to bottom shoulder. Begin with the down strum only. The hand will turn (with the wrist) so that the palm faces down at the end of the strum. There is no forearm motion up or down; the motion is very quick, gently brushing the strings to set them ringing softly. After the down-strum is mastered, add the up-strum on weak beats using the flesh part of the index finger.

In grade six (or for large hands) the baritone ukulele may be introduced. It is tuned to D, G, B in the bass clef and E of the treble clef (like the top four strings of a guitar).



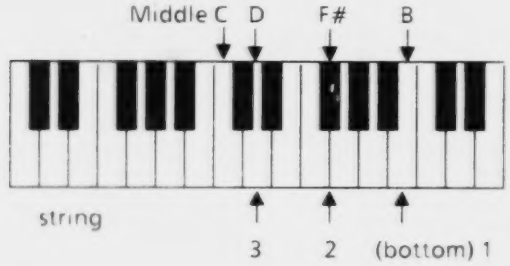
G Chord

D Chord

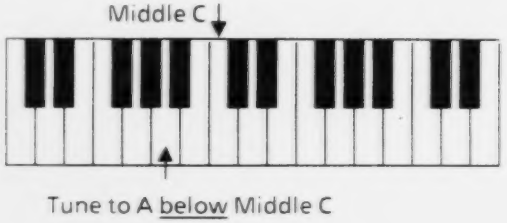
Tuning the Ukulele

- Hold the ukulele in front of your body with the neck pointing to the left.
- Strings are numbered from the bottom, just like staff lines and spaces.
- The standard tuning uses notes in the octave above Middle C.
- The top string (number 4) may be a thick string that uses an alternate tuning. Find out which you have, or you might break the string or the bridge in trying to tune it.
- The strings are tuned to the following notes (starting at the top, string 4).

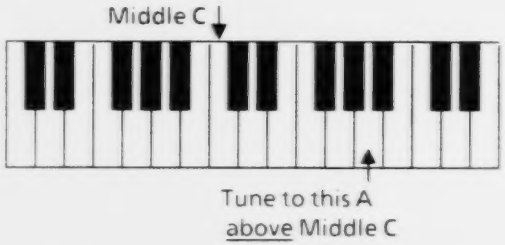
  A, D, F#, B



- If you have a thick A (top) string, that string will be tuned to the A below Middle C. (see diagram below)



- If you have a thin A (top) string, that string will be tuned to the A above Middle C (see diagram below).



- Tune to a good piano. Hold the sustaining pedal down, play the note on the piano, and while it rings, pluck the string GENTLY and constantly while you adjust the peg. Tighten the peg a very little bit at a time while plucking the string. You should hear the sound rise. To lower the sound, loosen the string.

RETUNE OFTEN UNTIL THE STRINGS HAVE STRETCHED.
(every ten minutes at first!)

- For elementary school class, buy a SOPRANO ukulele.
- Gently play (brush) each string to see that it doesn't chatter or buzz against the fret bars.
- Look for a firm join of the neck to the body.
- The bridge should be fastened with two screws.
- Machine gears are easier to use in tuning than turning pegs.
- Play (on each string in turn) this sequence: fourth fret, second fret, open string. It should sound: MI, RE, DO. If the DO sounds too low, check that the string is placed in the gap in the nut. It may take time for the string to settle in the space. If the sound is incorrect otherwise, the neck of the Ukulele may be warped or the fret bars may be spaced incorrectly. Return the instrument, because you cannot fix a warp.
- If the pegs have screws in their ends,
  1. Get a small screwdriver that fits exactly or you'll ruin the screw.
  2. Release the screw so the peg turns easily while you tune each string.
  3. Hold peg still and tighten screw just enough to hold the string in tune. Too tight will strip the threads off.

Selected Ukulele Resources

Doane, J. Chalmers. Classroom Ukulele Method, Waterloo Music Co. Ltd. (available in French)

Doane, J. Chalmers. Ukulele Encore, Waterloo Music Co. Ltd.

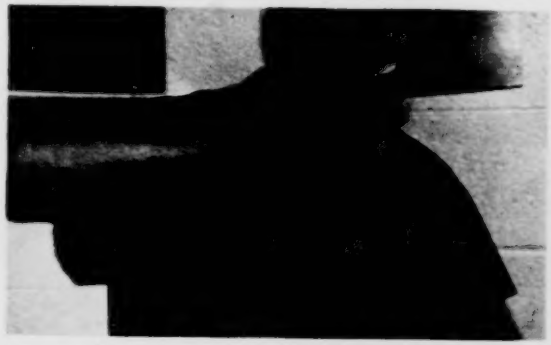
Shields, J. Marven. Teacher's Guide to Classroom Ukulele, Waterloo Music Co. Ltd.

Shields, J. Marven. A Music Reading Program for the Ukulele, Waterloo Music Co. Ltd.

Resting position

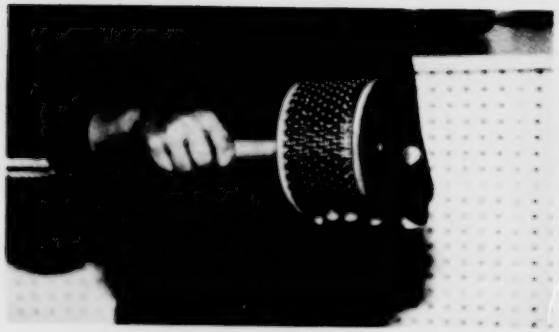
Strumming

Maracas

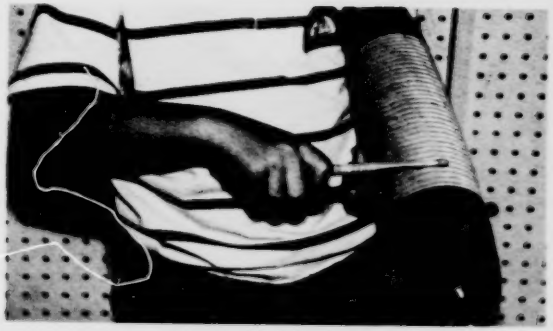


Claves

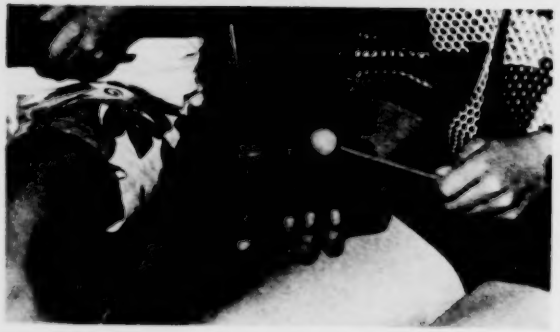
Temple Blocks



Ratchet



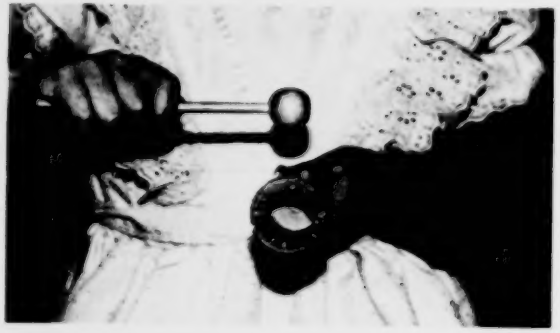
Guiro



Woodblock

Triangle

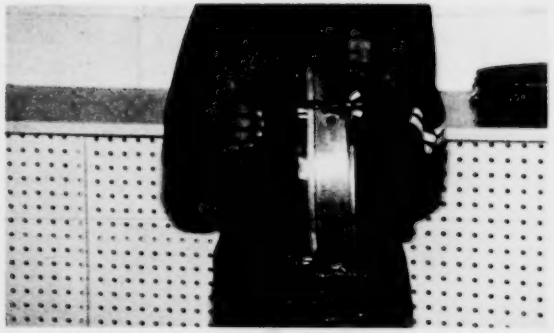
Cow bell



Tone Block

Bongos

Tambourine



Tambourine

Finger Cymbals ▶

Vibra Slap ▶

Cymbals ▶

ENHANCING THE PROGRAM

Autoharp: The autoharp can be used to accompany songs. Here a student demonstrates the strumming movement.

Teacher aides or community volunteers can help with accompaniment.

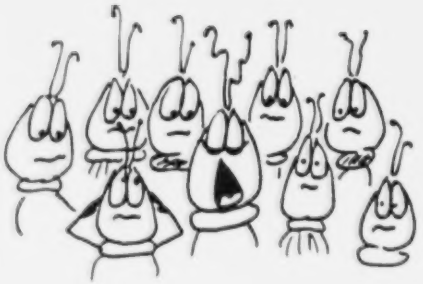
A student adds keyboard accompaniment.

The bass can become part of the accompaniment.

Student instrumental skills add to accompaniment and enjoyment.

Even young students can direct.

Chapter Five
Evaluation



WHY EVALUATE?

Evaluation:

- Is related to decision making about the quality of something. Whenever an objective is stated, there must be an intended outcome; therefore a plan of evaluation is an essential component of any objective.
- Should identify strengths and weaknesses of individual students, thus enabling the teacher to meet the needs of each student and provide encouragement for students to build on strengths.
- Provides the teacher with a means by which to evaluate his or her teaching effectiveness.

A logical sequence in a four–stage instructional system is: 1) statement of objectives; 2) design of instructional materials to help students meet objectives; 3) evaluation of students' successes in meeting objectives; 4) revision of instructional material based on evaluation and improvement of effectiveness of instruction. It is essential that teachers evaluate all kinds of implied learning by instructional objectives. These may include appreciation, musical knowledge, musical understanding, skills of listening, skills of performance, attitudes and initiatives. Clearly stated objectives and evaluation procedures can provide a focal point for teachers.

WHAT IS EVALUATION?

Measurement refers only to the quantitative descriptions of characteristics. **Evaluation refers to both qualitative and quantitative descriptions of characteristics plus value judgements regarding behaviour.** Evaluation should provide teachers with instructional materials and techniques that work. It is therefore imperative that evaluation present an accurate assessment.

HOW TO EVALUATE

The procedures used in the evaluation are of primary importance. The first and foremost consideration is the objective or intent: Is the assessment to be used as a diagnostic or a measuring tool? Are the behavioural objectives taken into account and do these include the cognitive, psychomotor and affective domains, in order to increase the validity and reliability of the assessment?

How can a teacher assess effectively?

In the *cognitive domain*, the teacher can assess the following areas:

Knowledge – Can the student recall information?
Comprehension – Can the student show an understanding of ideas?
Application – Can the student use ideas to improvise and create?
Analysis – Can the student associate the note on the staff with actual pitch?
Synthesis – Can the student combine ideas like singing a song and clapping an ostinato?

In the *psychomotor domain*, the teacher can assess the following areas:

Singing – Can the child sing in tune?
Moving – Can the child clap the rhythm and step the beat of the song accurately?
Writing – Can the child notate rhythm and pitch of a song correctly?
Reading – Can the child sing a new song using the correct rhythm and pitch?

In the *affective domain*, the teacher can assess the student's attitudes. Is the student attentive and willing to participate? Does the student sing spontaneously and become actively involved in the song?

RECORD KEEPING AND GRADES

It is of the utmost importance that a record be kept of each student's progress. Teachers can use checklists, rating scales, anecdotal records, computer programs and progress reports. Percentage marks and letter grades should be used with discretion and a clear indication of the basis of marking should be available to the students, parents and administration.

Evaluation provides the backbone or the framework for good music teaching. It should be used not to underscore the weaknesses, but to highlight the development and progress made from day to day, week to week, month to month and year to year.

Evaluation should not spoil the enjoyment of music for children; rather, it should enhance it. The rewards of striving and achieving are great, and measurement of achievement can be a strong reinforcement.

METHODS OF EVALUATION USED IN SCHOOLS

1. Observation
   - participation
   - ability (e.g., rhythmic accuracy)

2. Anecdotal Records/Checklists

3. Listening Tests
   e.g., identify the instrument

4. Dictation
   - rhythmic
   - melodic

5. Worksheets
   - music theory
   - musical terms and symbols

6. Student Improvisation

7. Student Composition

8. Practical Exams
   - playing instruments

9. Computer Programs

The following forms demonstrate a variety of ways in which elementary students can be assessed on various aspects of the music program.

Evaluation: Sample 1

Anecdotal Record

Comments on student's progress in singing, moving, creating, writing, reading, understanding and attitude.

Student's Name _____ Grade _____ Year _____

First Report

September _____

October _____

November _____

Second Report

December _____

January _____

February _____

Third Report

March _____

April _____

Fourth Report

May _____

June _____

From Elementary Classroom Music, ACCESS

Evaluation: Sample 2

Progress Report

(To be used as a cumulative file for the teacher and the administration)

Student's Name _____ Grade _____ Year _____

Cognitive Domain (Understanding)

1. Knowledge. Can recall information.
2. Comprehension. Shows an understanding of ideas.
3. Application. Uses ideas to improvise and create.
4. Analysis. Analyzes ideas and shows relationships.
5. Synthesis. Can combine concepts and ideas.

Nov.	Feb.	April	June

Psychomotor Domain (Skills)

1. Singing. Can sing in tune.
2. Moving. Can step the beat and clap the rhythm accurately when singing a song.
3. Writing. Can notate rhythm and pitch correctly on a staff.
4. Reading. Can sing new songs using correct rhythm and pitch.
5. Is developing an ability to play an instrument.

Nov.	Feb.	April	June

Affective Domain (Attitude)

1. Is attentive and willing to participate.
2. Sings and/or plays spontaneously and becomes actively involved in musical activities.
3. Shows an appreciation for music.

Nov.	Feb.	April	June

Lettergrades and Rating Scales:
Refer to your school's evaluation policy in regard to "Rating Scales" and "Letter Grades."

3:4

From Elementary Classroom Music, ACCESS

3:5

Evaluation: Sample 3

Singing Skills Checklist

Grade: _____

Room: _____

TEACHER: _____

DIRECTIONS:
This checklist may be used to record student progress in various skills. Select the skills you wish to assess and complete the checklist headings. Now record the date the skill is successfully completed by different students. The following sample headings might be used in a grade one class.

NAME	SKILLS BEING OBSERVED														
	Recognize and respond to hand signals for s-m, s-m-l			Sing in tune many rhythmic and melodic songs, singing games and action songs			Experience singing alone and in a group			Sing accurately in unison			Respond with confidence to a conductor's signals		
	Sept	Oct	Nov	Sept	Oct	Nov	Sept	Oct	Nov	Sept	Oct	Nov	Sept	Oct	Nov
1															
2															
3															
4															
5															
6															
7															
8															
9															
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21															
22															
23															
24															
25															
26															
27															
28															
29															
30															

Evaluation: Sample 4

EVALUATION

Music Evaluation Sheet

Evaluation should be done on a day-to-day basis through observation, written work and testing

STUDENT'S NAME _____ GRADE _____ DATE _____

C (Commendable)

S (Satisfactory)

I (Improving)

N (Needs Improvement)

	C	S	I	N
SINGING				
• Sings in tune				
• Sings with rhythmic and melodic accuracy				
• Sings with expression				
• Sings with confidence individually and in a group				
• Sight sings melodies				
• Sings with good diction				
• Sings his/her part in a two-part song				
LISTENING				
• Identifies form				
• Recognizes differences in style				
• Identifies instruments and voices				
PLAYING INSTRUMENTS				
• Plays with proper technique				
• Performs musically, individually and in a group				
RHYTHM				
• Recognizes and responds to beat				
• Recognizes and responds to rhythm patterns				
• Reads and writes rhythm patterns				
ATTITUDE AND PARTICIPATION				
• Cooperates in music activities				
• Contributes to group activities				
• Shows an appreciation for music				
• Demonstrates creativity				

From Elementary Music Planning Guide, Calgary Board of Education

Evaluation: Sample 5

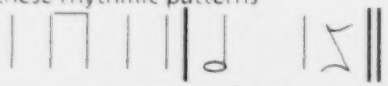
Objective Testing

Many elements in the cognitive domain of learning can be effectively evaluated through objective (paper/pencil) testing. The following sample questions could be used to test a grade two student on reading and writing skills. Headings are for teachers only. They indicate the learning stages being tested.

1) Knowledge
What do you call each of the following:

2) Comprehension
Clap these rhythmic patterns

a)



b)

3) Application
Draw a line from the rhythm to a word that matches that rhythm

a) candy

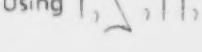
b) floss

4) Analysis
Write these rhythmic patterns clapped by the teacher

a)

b)

5) Synthesis

Using  and compose a rhythm in:

a)

b)

6) Evaluation
Which of these three rhythmic patterns is the teacher clapping?

a) b)

c)

NOTE: It is not necessary to test each element within the cognitive domain for every skill that is taught in a grade. Some of these elements may be developed over a period of several years.

Evaluation: Sample 6

Grades Four to Six
Evaluation of Psychomotor Skills
For Members of a Choral Group

NAME _____

As a member of a choral group, this student's performance of the following skills is:

1 2	3 4	5 6	7 8	9 10
poor	fair	average	good	excellent

a) Performs in tune _____

b) Produces a free open tone _____

c) Is expressive through

i) words (singing) _____
ii) dynamics _____
iii) phrasing _____
iv) face _____

d) Demonstrates proper posture _____

e) Performs musically _____

f) Demonstrates clear articulation _____

g) Performs rhythmic passages correctly _____

Evaluation: Sample 7

Checklist for ECS/Grade One

ECS/Grade One Music Evaluation Term I

Name _____

Skill	Mark	Comments
Rhythm: The student is able to:		
move to a beat		
keep a steady beat through clapping, tapping, etc.		
Melody: The student:		
recognizes high and low sounds		
recognizes middle pitched sounds		
Form: The student:		
recognizes alike and different sections		
recognizes that songs are organized into verses and chorus		

Skill	Mark	Comments
Expression: The student:		
is able to identify a fast or slow beat		
is able to perform a fast or slow beat		
is able to identify loud and soft sounds		
is able to perform loudly and softly		
Singing: The student:		
is able to demonstrate the difference between speaking and singing		
is able to match a pitch		
is able to echo a phrase containing sol-mi		
recognizes hand signs for sol-mi		
is able to sing using sol-mi hand signs		
Reading and Writing: The student:		
is able to recognize "ta" and "ti-ti"		
is able to perform "ta" and "ti-ti"		

Sample Evaluation Checklist for First Year Ukulele Achievements

Tuning: _____

Posture:
Horizontal _____
Placement against chest _____
Resting against forearm _____
Bridge visible _____
Held gently _____

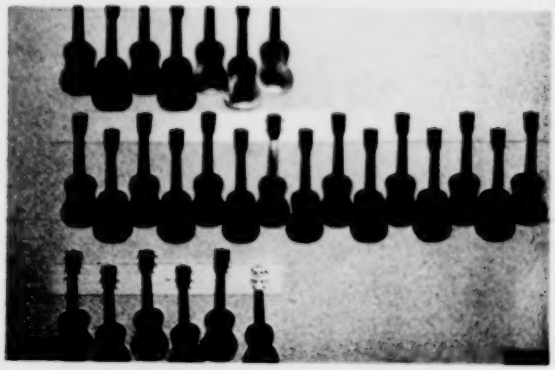
Strumming Hand:
Curved wrist _____
Index finger nail used _____
Fingers curled in _____
Relaxed thumb _____
Quick shoulder to shoulder strum down-up _____
In strumming area _____
String brushed gently _____

Chord Hand:
Thumb opposite 1st and 2nd string _____
Thumb opposite first fret _____
Palm space _____

Chord fingering:
Arched finger _____
Tips of fingers used _____
Close to fret bars _____
D chord _____
D_7 chord _____
G chord _____

Song:
with changes accurate and in time _____

Other chords:
A^7
Em
E^7
Bm, etc.



Chapter Six
Resources and Equipment

1. THE MUSIC ROOM

A classroom or an area designated as the music room provides an ideal situation and precludes many of the problems experienced by music teachers, particularly in regard to storage and accessibility of instruments. Ideally the room should be large enough to provide adequate space for movement, instrumental and choral activities. It should also provide storage and display areas. A tiered section in a music room can provide risers for choral work, varied levels for work with instruments as well as making the use of chairs or benches unnecessary. A tiered area in a music room must not infringe on the space required for movement. If space is limited some type of moveable riser should be considered.

When a regular classroom is used and the music teacher must move from room to room, provision must be made for the easy movement of books, instruments, and equipment (e.g., wheeled storage cart). Children must learn to move desks quickly to provide a teaching area in a regular classroom setting.

Recommended health and safety standards are addressed in Design Criteria for the Control of Health Hazards in Schools (Occupational Hygiene Branch, Alberta Government) document. To ensure a healthy environment, the following aspects should be considered:

- acoustic control
- size (metres per child)
- illumination (some natural light)
- humidity and temperature control
- sound transmission (should be located in a corner of the school away from other classrooms and accessible to the gymnasium and storage facilities)
- traffic flow (easy access for students coming and going)
- background noises that interfere with teaching such as heavy traffic, heating units, fans, etc.

2. SUGGESTED EQUIPMENT AND RESOURCES

1. One of the basic music textbook series authorized by Alberta Education:
   1. Musicanada
   2. Music and You
   3. Silver Burdett Music Centennial Edition

   These may be phased in, beginning with the teacher guidebooks, followed by the recordings, student texts and resource books.
2. Other recommended and supplementary resources for teachers and students as required (See pages 166 ff).
3. A piano tuned at least twice a year. The piano should have a good set of casters for easy movement.
4. A stereo system (with tape deck).
5. Non-pitched instruments (e.g., a class set of sticks, hand drums, tambourines, claves, maracas, guiros, finger cymbals, triangles, castanets, cabasa, bongo and conga drums, cymbals, timpani, gong, wind chimes, temple blocks, cowbell, wood blocks, lummi sticks, roto toms, bell tree, vibra slap, agogo bells).
6. Autoharp.
7. Resonator bells (tone educator bells).
8. Music stands (15).
9. Soprano, alto and tenor recorders (number to be based on the needs of the school).
10. Chart stand with lined music paper.
11. Staff liner.
12. Class set ukuleles with ukulele resource.
13. Class set recorders with recorder resource.
14. Handbells with handbell resource.
15. Guitar.
16. Orff instruments:* This combination presents a balanced sound.

		Orchestra Symbols
1	bass xylophone	BX
1	bass metallophone	BM
3	alto xylophones	AX
2	alto metallophones	AM
3	soprano xylophones	SX
2	soprano metallophones	SM
2	soprano glockenspiel	SG
2	alto glockenspiel	AG

   (*See section on Orff, page 131 for a list of non-pitched percussion instruments.)

17. Supplementary class sets of choral repertoire, tapes, records and other teaching materials as needed to complement teaching strategies and student needs.

3. MUSIC CENTRES

In keeping with current trends towards learning centres, teachers may consider incorporating a music centre into their classroom. Learning centres may also be used for enrichment or for children who require extra work in a specific area.

1. LISTENING CENTRES

   a) fast and slow – Have selections on tape. Children have a rabbit and turtle card and hold up the card to show the speed of the piece.
   b) beat – Have some steady beats on tape. Children can slap their knees after listening to the beat.
   c) music can tell a story – Have a song on tape and have the children draw a related picture.
   d) high and low sounds – Have melodies or environment sounds with either high or low sounds on tape. Children raise arms when melody is high, lower arms when low.
   e) melodic rhythm – Have appropriate selections on tape. The children slap their knees to the rhythm of the song.
   f) loud or soft – Have appropriate selections on tape. Children have cards with a lion or a mouse and hold them up to show the volume of the piece.
   g) instruments – Have various percussion instruments on tape. Children point to the instrument (or a picture) as it is played.
   h) emotions – Listen to selections that may have an emotional response (happy, sad, spooky). Have the children draw a face on a small piece of paper to show how they feel.
   i) echo clapping – Have some simple clapping patterns on tape followed by a lengthy silence so the children can repeat the pattern.

2. Have the children make a percussion instrument out of odds and ends.

3. Have a variety of instruments for the children to touch and play. This may have to be in a separate area of the room or perhaps can be limited to 2 children at a time.

4. Movement – Have a softly playing tape of various selections. Have the children create movements. This centre should have a partition surrounding it which limits the usable space.

5. Encourage children to make up lyrics by patterning familiar songs. Older children can do this in a writing centre with available taping and lyrics of the original song.

For further information see Music Experiences in Early Childhood by Barbara Andress. See Additional Resources, page 167.

4. RESOURCE SUMMARY

BASIC SERIES

Musicanada. Grades 3 to 6, Holt, Rinehart and Winston of Canada Ltd., Toronto, 1984.
Student's editions, teacher's guide, resource centre, which includes worksheets, piano accompaniments, tapes/records with songs recorded for teaching and listening selections.

Music and You. Grades 1 to 6, Collier Macmillan Publishers, London and New York. Distributed by Collier Macmillan Canada, Inc., 1988.
Student's editions, teacher's editions, piano accompaniments, recordings with songs recorded for teaching, recorded model lessons for the teacher to use, listening music, interviews and poetry readings, music reading charts with teacher's manual, Big Books for Grades 1 and 2, teacher resource books which include teacher's copying masters and orchestrations for Orff instruments Grades 3 to 6.

Silver Burdett Music Centennial Edition. Grades 1 to 6, Silver Burdett Company, New Jersey. Distributed by GLC Publishing, Agincourt, 1985.
Student 'seditions, teacher's editions, recordings, teacher resource packages which include activity sheets, spirit masters, Kodály curriculum guide.

RECOMMENDED SERIES AND RECOMMENDED TEACHER RESOURCES

Spectrum of Music (Macmillan Music). K to 6, Collier Macmillan Publishers, London and New York. Distributed by Collier Macmillan Canada, Inc., 1985 (some components 1983).
Student's books, teacher's editions, records, Big Books, music charts, pitch and rhythm charts.

Movement Plus Music: Activities for Children Ages 3-7, Phyllis Weikart, High/Scope Press, High/Scope Educational Research Foundation, Ypsilanti, Michigan, 1985.

Music Builders. K to 6, Berandol Productions. Distributed by GLC Publishers, Agincourt, 1980.
A series from K to 6 designed for the non-specialist. An album of recordings with attached teaching guide for each grade level. Needs supplementing to form a year's program.

Music for Fun; Music for Learning, Third Edition. Lois Birkenshaw, Holt, Rinehart and Winston of Canada Ltd., 1982.
A teacher resource for regular and special classrooms. Of particular interest to ECS and primary teachers.

Round the Circle: Key Experiences in Movement for Children. Phyllis Weikart, High/Scope Press, Educational Research Foundation, Ypsilanti, Michigan 1987.
A movement-based program for ECS. Of interest to primary also.

Teaching Movement and Dance, a Sequential Approach to Rhythmic Movement, Second Edition. Phyllis Weikart, High/Scope Press, Educational Research Foundation, Ypsilanti, Michigan 1982.
A movement approach to music. Record albums called Rhythmically Moving available to accompany the book.

Teaching Music in the Twentieth Century. Lois Choksy et al, Prentice Hall, Englewood Cliffs, New Jersey, 1986.
This book recognizes the need for a teaching method in music. It offers a thorough explanation of the underlying principles of the following four methods: Orff, Jacque-Dalcroze, Kodaly, and Comprehensive Musicianship.

Teaching the Elementary School Chorus. Linda Swears, Parker Publishing Co., Inc. Distributed by Prentice Hall, 1985.
A guide to building an elementary school chorus - over 250 activities.

SUPPLEMENTARY AND SPECIFIC ADDITIONAL RESOURCES

NOTE: These resources have been grouped in working categories for ease of reference. Any resource that has been authorized has been marked as such; all others are suggested. To make the list complete, resources listed in specific sections of the guide, such as the "Orff Approach," have been restated here.

NOTE: The resources in this list have been compiled from the resource listings and input of the following school jurisdictions: Lethbridge School District #51, Calgary Public School Board, Calgary Roman Catholic School District #1, Country of Strathcona, County of Athabasca, Sexsmith Roman Catholic School District #51 and County of Barrhead. Not all of these titles have been evaluated by Alberta Education (those titles that are indicated as authorized have been evaluated) and their listing is not to be construed as an explicit or implicit departmental approval for use. These titles are provided as a service only to assist local jurisdictions to identify potentially useful learning resources. The responsibility to evaluate these resources prior to selection rests with the local jurisdiction.

A. Canadiana

The following sources of Canadian material are listed so that you may increase the Canadian fact in the music program or substitute Canadian material where necessary.

Canada Is . . Music. Colby et al. Gordon V. Thompson, Toronto, Ontario 1986.
Two elementary books in the series (Grades 3–4, Grades 5–6), that begins at Grade 3 and extends to Grade 8. Grades 1–2 in process. Student song books, teacher's guides, recordings (tape or record). **AUTHORIZED AS SUPPLEMENTARY**

Folk Songs of Canada (vol. 1 and 2). Fowke and Johnston. Waterloo Music Co. Ltd., 1954 and 1978.
Canada's history is reflected in music. Historical background notes are given.

Musictime. Birkenshaw, Lois and Clark, Joan. GLC Publishers Ltd., 1985.
Two supplements written to provide a body of Canadian music to accompany Silver Burdett Music (see basic resources). Primary book (Grades 1–3), and Grades 4–6. Pupil books, teacher guides, recordings (tape or record). Includes suggestions for special students, Orff activities, and Kodály program. **AUTHORIZED AS SUPPLEMENTARY**

Reflections of Canada (Vol. I and II). Bray, Tefler, Wuensch, Frederick Harris Music Co. Ltd., Oakville, Ontario, 1986.
Volume I contains 45 two-part arrangements of Canadian folksongs. It is a recommended resource on the Junior High music list. Volume II contains 35 three-part arrangements of Canadian folksongs.

Sing, Silverbirch, Sing. Analysis by I Bartolus, edited by J. Stokes. Boosey and Hawkes, 1980.
Student book and teacher edition. A collection of Canadian folksongs.

NOTE: A Canadian supplement is being planned for the basic series Music and You and should be available by the fall of 1989. Musicanada is planning to complete the Grade 1 and 2 levels of their series. Publication date is anticipated to be the fall of 1989.

B. Choral

The Children's Choir Volume 1. Jacobs, R. Fortress press, Phil. 1957.

The Children's Choir Volume 2. Tufts, Nancy. Fortress Press, Phil., 1965.

Choral Music Experience Volume 5. Rao, Doreen. Boosey and Hawkes Inc., 1987.
Vocal techniques for the young singing voice.

The Elementary School Choir. Czaja, Jean, Calgary Board of Education.

Fundamentals for Singers. Kinley, Ethel, Clarke, Irwin & Co., Ltd., Toronto, Ontario, 1953.

The Successful Children's Choir. Jacobs, Ruth Krehviel. H.T. Fitzsimons Co., Inc., 1948.

C. Computer

Magic Piano. Sagan, Alan. Edusoft, P.O. Box 2560-A5, Berkeley, California 94702, 1984.
One disk, user's guide, music workbook. Computer courseware designed to develop and refine skills in composition, rhythm and melody. **AUTHORIZED AS SUPPLEMENTARY, GRADES 2-6**

Music FUNdamentals, Beginning Music 1,2,3. Silver Burdett, Morristown, New Jerey. Distributed by GLC Publishing.
Designed for students who have little or no music experience.

D. Early Childhood Services

Listen, Look and Sing. Lewis, Aden. GLC Publishers, Agincourt, Ontario, 1971, 1983.
Teacher's edition, records, sight reading based on Kodaly.

Lucille Panabaker's Song Book. Panabaker, L. Peter Martin Ass., Toronto, 1968, 1973.

Lucille Panabaker's Second Song Book. Panabaker, L. Peter Martin Ass., Toronto, 1975.

Move, Sing, Listen, Play. Wood, Donna. Gordon V. Thompson Ltd. 29 Birch Avenue, Toronto, Ontario, M4V 1E2, 1982.
Preparing ages 3 to 6 for music.

Music and You. K-Level. Collier Macmillan Publishers, London and New York. Distributed by Collier Macmillan Canada, 1988.
Big books, Teacher Resource Book, Recordings.

The Music Book (K-level of a series). Andress and Boardman. Holt, Rinehart and Winston Publishers, Toronto, 1984.
Teaching modules for Kindergarten.

Music Builders. K-Level, Berandol Productions. Distributed by GLC Publishers, Agincourt, 1980.
An album of recordings with teaching guide.

Music Experiences in Early Childhood. Andress, Barbara. Holt, Rinehart and Winston. Toronto, 1980.
Presents a program of music for young children (3-5 years old), focusing on process. It is a child-centred program which includes movement, singing and playing with sound-making objects.

Music Experiences for Young Children. Wilt, Michelle., Centre for Applied Research in Education, Inc., West Nyack, NY, 1982.

Music for Fun, Music for Learning, Birkenshaw, L. Holt, Rinehart and Winston (revised). **AUTHORIZED AS RECOMMENDED FOR ELEMENTARY TEACHERS**

Silver Burdett Music Centennial Edition. K-Level, Silver Burdett Company, New Jersey. Distributed by GLC Publishing, Agincourt, 1985.
Teacher's editions, recordings, chartbooks.

Spectrum of Music. K-Level. Collier Macmillan Publishers. Distributed by Collier Macmillan Canada Inc., 1985. Big books, teacher guide, recordings.

What to Do Until the Music Teacher Comes. Glatt, Louise. Berandol Music Ltd., Toronto. Distributed by GLC.
Chart and guide.

E. Handbells

Now Handbells are School Bells Too! Schulmerich Carillons, Inc. Distributed by John Nelson in Calgary, 1981.

Schulmerich Learning Packages for Handbells, Volume 1. Schulmerich Carillons, Inc. Distributed by John Nelson in Calgary.

The Versatility of Handbells. Faris, John C. Music Educator's Journal, November, 1978.

F. Kodály

The Kodály Context. Choksy, Lois. Prentice Hall, Inc. Englewood Cliffs, New Jersey, 1981.

The Kodály Method. Choksy, Lois. Prentice Hall, Inc. Englewood Cliffs, New Jersey, 1988.

120 Singing Games and Dances for Elementary Schools. Choksy, Lois and David Bummitt. Prentice Hall Inc. Englewood Cliffs, New Jersey, 1987.

Teaching Music in the Twentieth Century. Choksy, L., Abramson, R., Gillespie, A. and Woods, D., Prentice Hall Inc., Englewood Cliffs, New Jersey, 1986. **AUTHORIZED AS A RECOMMENDED RESOURCE**

Thresholds to Music. Richards, Mary Helen. Fearon Publishers Inc. Belmont, California. 1964.
Charts and guides.

G. Listening

Adventures in Music. RCA Victor Record Division, Indianapolis, Ind.
Out of print, but available in many schools. Grades 1–6, two volumes each grade, detailed teacher's manual.

Bowmar Orchestral Library. Belwin Publishing Corp., Melville, N.Y.
Series one: 1 LP; Series two: 7 LPs; Series three: 18 LPs. Detailed teaching guides, music theme charts, and transparencies available.

Bowmar World Culture Series. Belwin Publishing Corp., Mel[illegible]ille, N.Y.
Fourteen sound filmstrip programs with teacher's guides, LP record or cassette and colour filmstrips.

Heroes and Heroines. Ensor, Wendy-Ann. Oxford University Press, 37 Dover Street, London, Ontario, 1981.
Cassette available. Activities to accompany guided listening of orchestral music, opera and musical comedy. Other books in the series include:

More Heroes and Heroines. Ensor, Wendy-Ann. Oxford University Press, 37 Dover Street, London, Ontario, 1981.
Cassette available. Activities to accompany guided listening of orchestral music, opera and musical comedy.

H. Movement

Creative Approaches to Child Development Music, Language and Movement. Nash, Grace C. Alfred Publishing Co. Inc., Sherman Oaks, Calif., 1984.

Creative Dance in the First Three Grades. Boorman, Joyce. Longman Canada, Don Mills, Ontario, 1967.
Planning movement experiences with children.

Creative Dance in Grades 4, 5 and 6. Boorman, Joyce. Longman Canada, Don Mills, Ontario, 1971.
Planning movement experiences with children.

Dance and Languages Experiences with Children. Boorman, Joyce. Alfred Publishing Co. Inc., Sherman Oaks, Calif., 1974.

Round the Circle: Key Experiences in Movement for Children Ages 3–5. Weikart, Phyllis. High/Scope Press, Ypsilanti, Michigan, 1987. **AUTHORIZED AS A RECOMMENDED RESOURCE**

Teaching Movement and Dance, a Sequential Approach to Rhythmic Movement, Second Edition. Weikart, Phyllis. High/Scope Press, 1982.
A sequential approach to rhythmic movement, mainly beginning folk dances. **AUTHORIZED AS A RECOMMENDED RESOURCE**

I. Orff

Discovering Orff: A Curriculum for Music Teachers. Frazee, Jane and Kreuter, Kent. Schott, European American Music Distributors Corporation, P.O. Box 850, Valley Forge, Pennsylvania 19482, 1987.

Music for Children, Orff-Schulwerk Method Books, Schott, European American Music Distributors Corporation, P.O. Box 850, Valley Forge, Pennsylvania 19482, 1988.
Pre-School 1 – 80 pages of beginning instruction and songs
Primary 2 – 214 pages of instruction and songs
Elementary 3 – 335 pages of instruction and songs

Music for Fun, Music for Learning, Third Edition. Birkenshaw, Lois. Holt, Rinehart and Winston, Toronto, 1982. **AUTHORIZED AS A RECOMMENDED RESOURCE**

Percussion for Orff-Schulwerk. (Explore – Expand – Create). Holmgren, Marj. M & M Publishing, P.O. Box 4165, Grand Junction, Colorado 81502.

Teaching Music in the Twentieth Century. Choksy, L., Abramson, R., Gillespie, A. and Woods, D., Prentice Hall Inc., Englewood Cliffs, New Jersey, 1986. **AUTHORIZED AS A RECOMMENDED RESOURCE**

J. Recorders

Abracadabra Series, A and C Black, London, 1982.

Beginners Book for Soprano and Tenor Recorders. Bush, William. Gordon V. Thompson Ltd., Toronto, Ontario, 1981.
Other books in this series include:
Beginners Book for Alto Recorders
Favorite Songs of Other Lands for Recorders
Favorite Canadian Songs for Recorders
Christmas Music for Recorders

Learning Music with the Recorder and Other Classroom Instruments. Johnstone, Ian and Nye, Robert.

Recorder Routes (Volumes 1 and 2). King, Carol. Musicrafts Publications, 3149 Southern Avenue, Memphis, Tennesee, 38111.

Sweet Pipes. Burakoff, Gerald. Hargail Publishing.

The Recorder Tutor. Martin, Jaan, Boosey and Hawkes, 1953.

Windsongs (Books 1–5). Kulich and Berarducci, Empire Music Co. Ltd., Vancouver.

K. Special Learner

Reaching the Special Learner Through Music. Nocera, Sona. Holt, Rinehart and Winston, Toronto, 1979.

Silver Burdett Music for Special Education. Hardesty, Kay W. Silver Burdett, Morristown, New Jersey, 1979.
Planning music experiences for special needs children who are mainstreamed.

L. Teacher Professional References

Musical Growth in the Elementary School Fifth Edition. Bergethon, Boardman, Meske. Holt, Rinehart and Winston, 1986.
Organization and teaching procedures for music learnings, including model lessons.

New Approaches to Music in the Elementary School Fourth Edition. Raebeck, Lois and Wheeler, Lawrence. William C. Brown Co. Publishers, Dubuque, Iowa, 1980.

The Oxford First Companion to Music. Oxford University press, 376 Dover Street, London, Ontario W1X 4AH, 1984.
Music information books for 9–13 years old.
Other books in the series include:
Instruments and Orchestras
Story of Music
Composers and Their Music
Music Round the World
Singing and Dancing

Teaching Children Music: Fundamentals of Music and Method Second Edition. Newman, Grant. William C. Brown Co. Publishers, Dubuque, Iowa, 1984.

Teaching Music. O'Brien, James P. Holt, Rinehart and Winston, 1983.
Teaching procedures for the music specialist.

Teaching Music in the Twentieth Century. Choksy, L., Abramson, R., Gillespie, A. and Woods, D., Prentice Hall Inc., Englewood Cliffs, New Jersey, 1986. **AUTHORIZED AS A RECOMMENDED RESOURCE**

M. Ukulele

Classroom Ukulele Method. Doane, J. Chalmers. Waterloo Music Co. Ltd., Waterloo.

Ukulele Encore. Doane, J. Chalmers. Waterloo Music Co. Ltd., Waterloo.

Teacher's Guide to Classroom Ukulele. Shields, J. Marven. Waterloo Music Co. Ltd., Waterloo.

A Music Reading Program for the Ukulele. Shields, J. Marven. Waterloo Music Co. Ltd., Waterloo.

5. PROFESSIONAL ORGANIZATIONS

There are a number of professional organizations for music educators. These can provide you with new ideas, interesting publications and valuable contacts with other teachers in the province.

Music For Children: Carl Orff Canada
Alberta Chapter – Edmonton Chapter, Calgary Chapter, Lethbridge Chapter

The Orff Chapters in Alberta are very active in promoting Carl Orff's approach to elementary music education. Three or four Saturday workshops are held each year. For further information, contact:

Membership Secretary
12 Meadow Crescent,
Guelph, Ontario
N1H 6V2

Alberta Choral Federation

The Alberta Choral Federation provides many services to singers, choral directors and teachers. Activities include conventions and workshops. For further information, contact:

Executive Director
Alberta Choral Federation
Suite 608, McLeod Building
10136 – 100 Street
Edmonton, Alberta
T5J 0P1

Members of ACF are also eligible for membership in the Association of Canadian Choral Conductors, a national body which acts as a forum for the exchange of ideas among choral directors. For further information, contact the ACF office.

Alberta Band Association (A.B.A.)

The Alberta Chapter of CBDA is the most active in the country. Activities include a fall convention, and a band festival held in Red Deer in May. For further information, contact:

Executive Director
ABA, Alberta Chapter
Suite #150
3015 – 12 Street N.E.
Calgary, Alberta
T2E 7J2

The Fine Arts Council of the Alberta Teachers' Association

The ATA Fine Arts Council provides a newsletter, a journal and an annual conference. Because the Council's mandate encompasses art, music, drama and dance, it is not able to provide the level of specialized activities available through the other music educators associations in the province.

Many ATA locals will provide support for teachers wishing to attend specialist council functions, however, so it may be worth your while to enquire. For further information, contact:

The Alberta Teachers' Association
Barnett House
11010 – 142 Street
Edmonton, Alberta
T5N 2R1

The Fine Arts Council holds an annual conference.

The Kodály Institute of Canada –
Alberta Kodály Association

The Kodály Institute now has a chapter in Alberta. Members of this national organization receive a quarterly newsletter called *Notes*. The Alberta Chapter hosts an annual conference. National conferences are held biennially.
Kodály Diploma program is also offered during summers at the University of Calgary. For information about the Kodály Institute and summer programs, contact:

Kodály Program
Department of Music
The University of Calgary
2500 University Drive
Calgary, Alberta
T2N 1N4

The Canadian Music Educators Association

This national body provides a newsletter and a journal published three times yearly. For information, contact:

CMEA National Office
Chalmers House
20 St. Joseph Street
Toronto, Ontario
M4Y 1J9

Music Educators National Conference

This American body provides an excellent journal, *Music Educators Journal*. A research membership is also available: members in this category also receive the *Journal of Research in Music Education*. For further information about MENC and its many services and publications, contact:

Music Educators National Conference
1902 Association Drive
Reston, Virginia 22091
U.S.A.

The American Guild of English Handbell Ringers

AGEHR members receive a journal, *Overtones*, and information about new music and other equipment used in handbell ringing. For further information, contact:

The American Guild of English Handbell Ringers, Inc.
601 West Riverview Avenue
Dayton, Ohio 45406
U.S.A.

The Alberta Guild of English Handbell Ringers holds an annual Alberta Handbell Festival. For further information, contact:

President
Alberta Guild of English Handbell Ringers
10332 – 156 Street
Edmonton, Alberta
T5P 2R3

Ukulele Yes! –

Name changed to DOANE INSTITUTE FOR MUSIC EDUCATION
The ukulele has become a popular classroom instrument in Alberta over the past 15 years. Ukulele Yes is an organization dedicated to the use of the ukulele in schools. Members receive a publication and information about and reduced rates for workshops. For further information, contact:

Ukulele Yes!
Box 125
Armdale Post Office
Halifax, Nova Scotia

For information about ukulele activities in Alberta, contact:

Mr. Bill Howson
R.R. #6
Edmonton, Alberta
T5B 4K3

An updated list of the foregoing organizations is available from: Fine Arts Council of the Alberta Teachers' Association
Barnett House
11010 – 142 Street
Edmonton, Alberta
T5N 2R1

B

A

G

F

C

Appendix A:
Sample Lessons

1. Primary Lesson for the Non-Specialist
2. Beginning Orff (Primary)
3. Orff (Grade 3)
4. Beginning Kodály (Primary)
5. Kodály (Grade 3)

1. Primary Lesson for the Non-Specialist

1. Opening (2min.)
   e.g., echo clapping, greeting song, choral warmup

2. Lesson Objective(s) (Skill and Concept Development) (20 min.)
   Each lesson plan needs at least one and possibly as many as five objectives. The number would depend on the overall intent of the lesson, the attention span of the children and the pacing of the lesson.
   e.g., Music may move to a steady beat. (#1 – Rhythm) example – "Clap You Hands" (American folk song)
   1. Sing the song
   2. Patsch the beat
   3. Walk the beat
   4. Some children clap the rhythm of the words. The rest of the students patsch the steady beat.

3. Review/reinforcement (4 min.)
   Have children sing other songs to discover the beat.
   e.g., Eency-weency Spider, Muffin Man

4. Closure (2 min.)
   Teacher puts on a record. Students will line up and march out to the steady beat.

5. Evaluation (2 min.)
   1. Were the students successful in transferring their knowledge of beat to a new song?
   2. Did the students enjoy the class?

For more planning suggestions, the teacher should refer to the basic series and the recommended resources.

Teachers are encouraged to integrate music with other subject areas as frequently as possible.
e.g., Language Arts – speech patterns.
Respond by echoing each pattern while clapping the beat.

Art – draw pictures of the steady beat.

2. Beginning Orff (Primary)

Concept: The student will demonstrate understanding of "la" through:
- aural recognition
- correct use of melodic notation
- performance

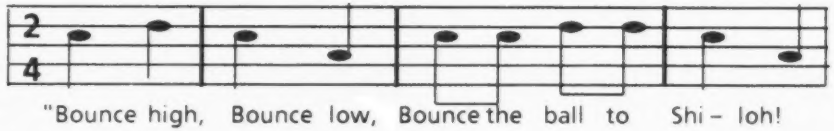
Speech and Movement:

1. Teach the following poem by rote using echo imitation.

2. Add movement.
   Circle formation.
   One student has a ball which he or she bounces each time the word "bounce" is sung. On the third "bounce" he or she bounces the ball to another student in the circle. The other members of the circle clap hands on the word "bounce." Repeat several times.

Singing:

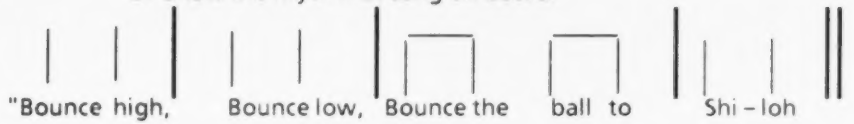
1. Teach the song "Bounce High, Bounce Low" through echo imitation.



2. Ask the children:
   Are "sol" and "mi" the only tones used in the song? (NO)
3. Sing the song again.
   Ask the children to raise their hand when they hear a new tone.
4. Ask the children:
   How many times did you hear a new tone? (2)
   Did the new tone sound higher or lower than "sol"? (HIGHER)

Singing: (cont'd)

5. Show the rhythm of song on board.



6. Children sing the song and clap the rhythm.
   With the help of the class one child writes the known solfege ("sol" and "mi") under the rhythm on the board. The unknown higher note ("la") is indicated by arrows pointing up.

7. Tell the children that the new tone is called "la". Change the arrow to "I" for "la". Demonstrate the new hand signs to the children.
8. Sing the song "Bounce High, Bounce Low" while showing hand signs.
9. Class then learns placement of "la" on the music staff. Teacher asks if note will be above or below "sol". (ABOVE)
10. Class then sings song from melodic notation while performing hand signs.

Instruments:

1. Teach pitched percussion parts through mirrored body percussion.
2. Teach the bordun first. Patsch and say:

Then transfer to BX/BM.

3. Teach non-pitched percussion part from notation on board through clapping.

Then transfer to wood block.

4. Put speech, movement, singing and instrument playing together to create a final form.
   A – speech and movement
   B – singing and instruments
   A – speech and movement

Wrap-Up/Verbalization of Concept

1. Practice using "la" in a variety of ways, using known and unknown song material.
   a. aural activities
   b. visual identification
   c. reading activities
   d. writing activities
2. The final step would be vocal and instrumental improvisation using "sol", "mi" and "la".

3. Orff* (Grade 3)

PURPOSE:

1. In-tune singing.
2. Speech ostinato.
3. Identify major tonality.
4. Make conscious whole rest.

MATERIALS REQUIRED:

1. Recording of "Chicka Hanka" (p. 54) Silver Burdett Centennial Edition.
2. "Hey Ho, Hey Lo" (p. 42) Silver Burdett Centennial Edition.
3. Orff Instruments.

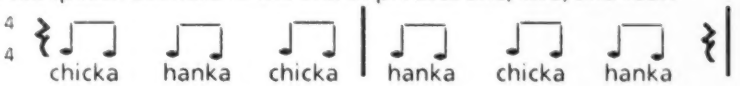
INTRODUCTION:

As the class enters the room, sing "Hey Ho, Hey Lo" (p. 42) Silver Burdett Centennial Edition.

- Clap or step the beat
- Recall the minor tonality

SKILLS AND CONCEPTS (ACTIVITIES):

1. New song: "Chicka Hanka" (p. 54) Silver Burdett Centennial Edition.
   - Listen to the song on the recording
   - Identify the form of the phrases AABA
   - Note how many beats of rest there are at the end of each phrase
   - Identify tonality as minor
   - Learn to sing
   - Identify ▬ as the symbol for a four-beat rest (phrases one, two, and four)

2. Add speech ostinato to the end of phrases one, two, and four.

   - Divide the class in half with one half of the children doing the speech ostinato and one half singing the song.

3. Orff instrument accompaniment. Play bordun pattern on knees while singing.

   - When the rhythm is secure, transfer the pattern to Orff instruments.
   - Additional instrument parts can be added as the students become more familiar with the song.

CONCLUSION:

End the lesson with singing of a familiar song.

*From Elementary Music Planning Guide, Calgary Board of Education

4. Beginning Kodály (Primary)

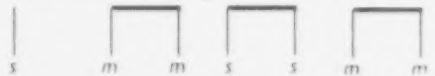
From Teaching Music in the Twentieth Century, Lois Choksy et al, Prentice Hall, 1986. Used with permission of the author.

In Kodály classrooms singing is the basis for all musical learning. Because of this, considerable time must be spent with the youngest children to develop in-tune singing and pitch consciousness. Many of the teaching strategies for the earlier grades have in-tune singing as their primary objective. Until security with singing is established, few other skills are stressed, although children may perform beat and rhythm accurately even without being able to sing well, and can deal also with use of the expressive qualities — softer-louder, faster-slower, and timbral differences — at a quite early age.

First lessons are designed to teach children a basic repertory of songs, many of which will be used later for skill development and concept inference. These songs may be drawn from the three-note changes of early childhood, from simple pentatonic folk songs, or from songs with a wider range (always being careful that the song material remains within the range of the young child). When this core of songs is being sung well, when the beat can be tapped and stepped accurately and the rhythm clapped correctly, the first connections are made with musical notation.

Lesson For An Early Stage

1. Teacher: Good morning, girls and boys.

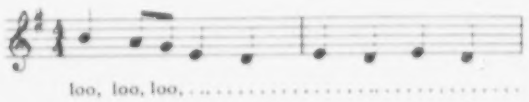


Children: Good morning, Mrs. Tay - lor.

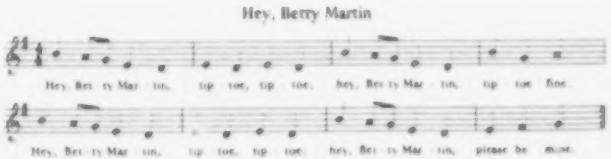
Then the teacher singles out one or two children for individual response.

Teacher: Good morning, *Er - i - ca.*
Erica: *Good morning, Mrs. Taylor.*
Teacher: *Good morning, Johnny.*
Johnny: *Good morning, Mrs. Taylor.*

2. The teacher then sings



Children identify the songs as "Hey, Betty Martin" and sing it through, tapping the beat on their laps.



Teacher: *Listen to my new tempo.* (The teacher taps the beat faster on the desk.) *Who can sing "Betty Martin" at this tempo?* (Jimmy performs the song alone at the new tempo.)
Teacher: *Was the new tempo faster or slower?*
Children: *Faster.*

Teacher: *Here is another tempo.* (The teacher taps the beat slower on the board or desk.) *Is it faster or slower?*

Children: *Slower.*

Teacher: *Who can give us a good tempo for "Betty Martin"? John? Mary? Susan?* (Each sings alone.) *Which tempo did you like best?* (All sing it at the tempo chosen.)

Teacher: *Is there any place in the song we could make more interesting by singing louder or softer?*

Michael: *We could sing "tiptoe" very softly each time.*

Class again sings "Betty Martin" at the tempo agreed upon, with the dynamic change to soft on the word "tiptoe" each time it occurs. The children then play the game, changing "tiptoe" to "run run," "skipping," "hopping" and "sliding." To return to their seats they (a) put the song in their voices, (b) put the beat in their feet, (c) put the rhythm in their hands.

5. Kodály (Grade 3)

From Teaching Music in the Twentieth Century, Lois Choksy et al, Prentice Hall, 1986. Used with permission of the author.

Children in Kodaly programs generally enter third grade secure in their singing voices and with a reading and writing knowledge of pentatonic music in three key placements — F, C, and G. They are at ease performing individually, since such performance has been a part of their musical experience from first grade. They can perform a variety of rhythmic and melodic ostinati and can keep to a part in easy canon singing. They have been introduced through live experiences to at least one orchestral instrument from each family and have been led to draw conclusions about the effect of size, shape, and material upon pitch and timbre.

In the three years from eight through ten (generally, the third, fourth, and fifth grades) these children will leave their repertory of infant and early childhood songs — the "Bye, Baby Bunting"s and the "Rain, Rain, Go Away"s — and draw their musical learning instead from the world of adult folk music — of their own culture and, later, of others — and from art music of the Western world. They will make the step from pentatonic to diatonic music and will extend musical reading and writing to all keys.

Lesson For Grade 3

Following is one lesson taught to third-grade children early in the school year.

1. Teacher: *Who can give me the A today? John?*
   John sings a pitch; all sing it with him. The teacher taps the A-440 tuning fork and all listen to determine whether John's pitch was too high, too low, or accurate. (Most of the time children can give the pitch of A accurately by third grade if it has been used as the class starting pitch throughout Grades 1 and 2.)

2. Teacher: *Call the A re and sing* "do". *Now find* "so". *Follow my hands. The right side of the room follow* this hand (showing) *and the left side, the other hand* (showing).

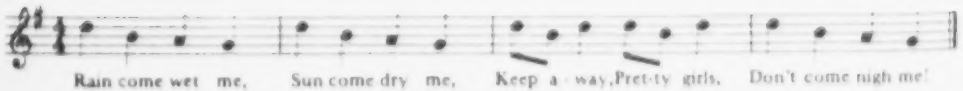
(This should be done slowly and deliberately with intent listening to the intervals formed at each pitch change. Then the parts should be reversed.)

3. The teacher points out a melody on a tone ladder on the chalkboard in the key and tone set just practiced:
   s
   m
   r
   d
   (Note that there is an implication of interval size in the vertical spacing of the tone set.)

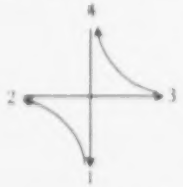
Kodály (Grade 3) – continued

By thinking (inner-hearing) the melody as it is pointed out on the tone ladder, the children identify the song as "Rain Come Wet Me":

Rain Come Wet Me

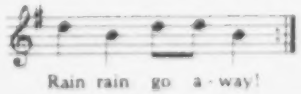


The children sing the song and conduct it in 4s:



4. Teacher: *This time, as you sing, listen to me. See if you can hear my part.*

As the children repeat "Rain Come Wet Me" the teacher sings an ostinato:



Teacher: *Who can sing what I sang? John? Susan?*

Several individual children sing the ostinato part.

Teacher: (To the class) *You sing the song.* (All sing.) *Jane's and Tom's groups sing the ostinato, while Mary's and Don's sing the song.* (After they do) *Now reverse the parts.* (Later) *Mary and Ellen, can you sing the two parts? Ellen, sing the ostinato and Mary, sing the song?*

The two perform together and the class helps if and where help is needed.

5. Teacher: *Look at the rhythm on the chalkboard. What is the form?*

Children: *A–A–B–B*

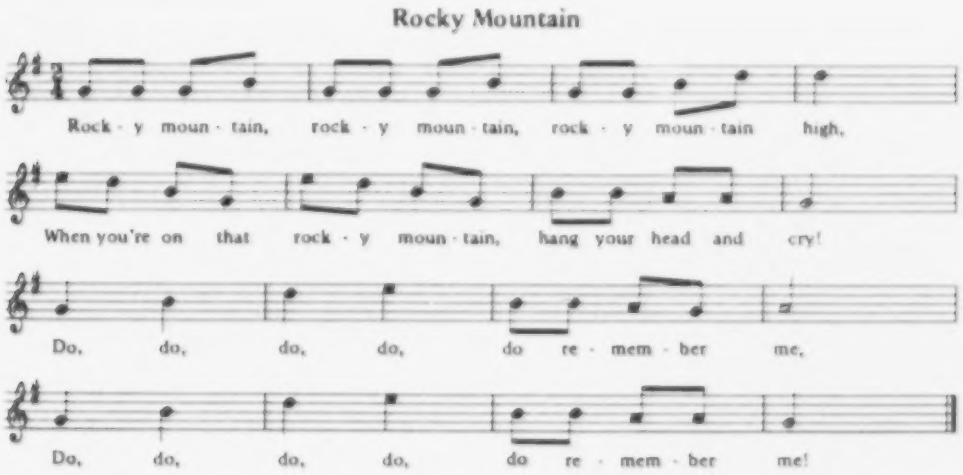
Teacher: *Read it in* ta's *and* ti-ti's. *Here is your beat.*

(Later) *Now face away from the chalkboard and say it again. One, two, ...*

(lesson continues on following page)

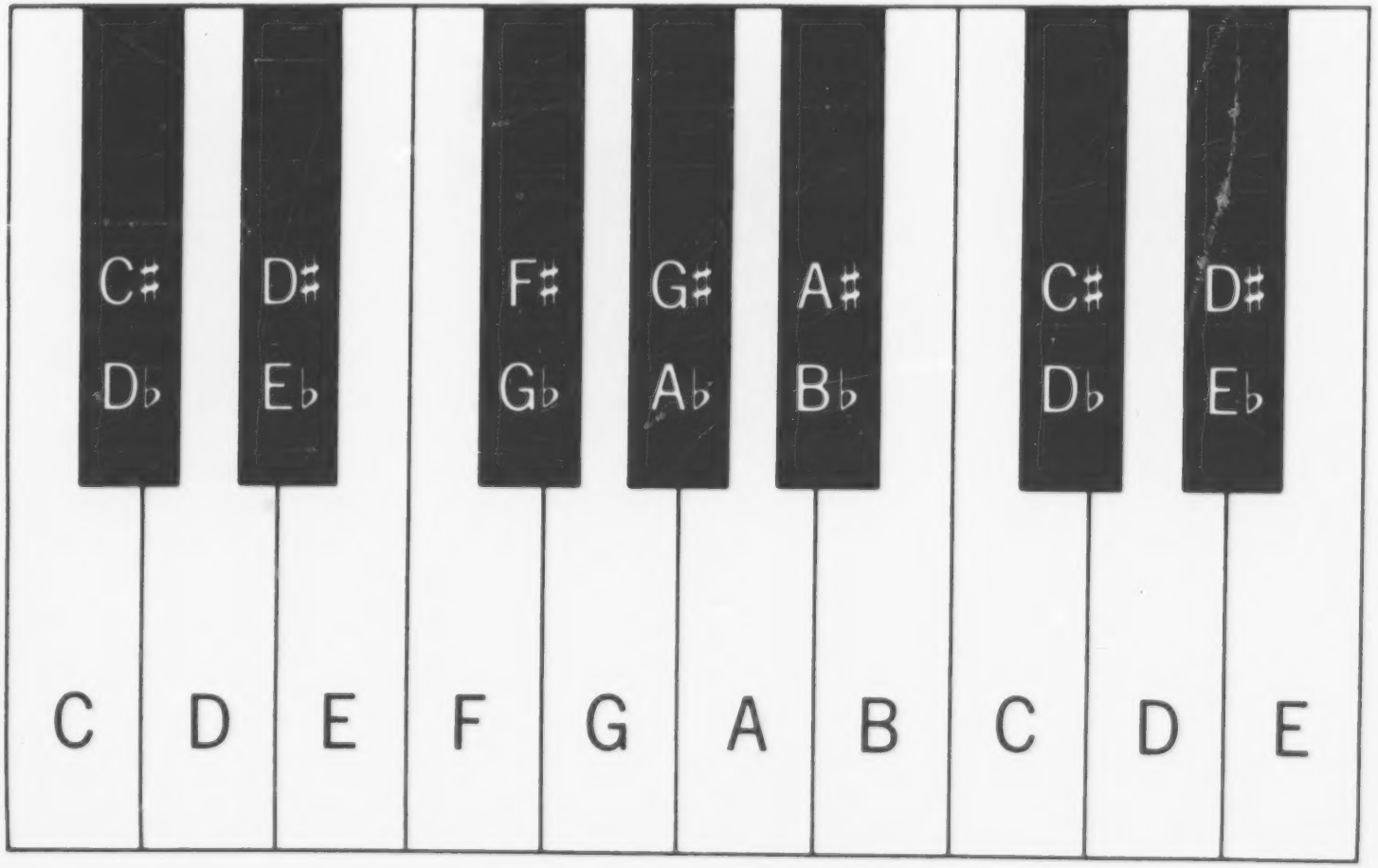
Kodály (Grade 3) – continued

6. Teacher: *Open your books to page 11. What can you tell me about this new song?*


Rocky Mountain
Rock - y moun - tain, rock - y moun - tain, rock - y moun - tain high,
When you're on that rock - y moun - tain, hang your head and cry!
Do, do, do, do, do re - mem - ber me,
Do, do, do, do, do re - mem - ber me!

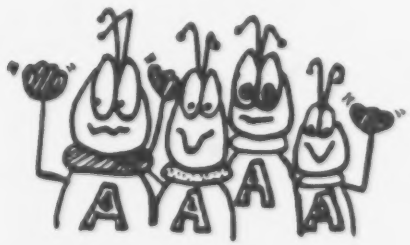
Yes, the rhythm is the one we had on the chalkboard. Look at the last note. What pitch is it? (G) *Let's practice reading it in G-do. Follow my flying note.*

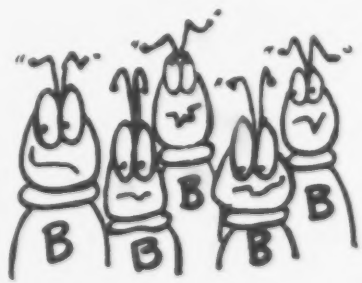
Piano Keyboard



Appendix B:
Glossary

A capella	Unaccompanied singing.
Accelerando	Gradually getting faster.
Accent	A note or beat that is emphasized or made stronger than the rest.
Accidental	A sharp, flat, or natural (for altering pitch of a note) that is not found in the key signature.
Air Band	A group of people mimicking the playing of real instruments, including body movement and lip sync.
Allegro	Fast and lively.
Andante	A slow, walking tempo.
Augmentation	Lengthening the note value in a theme or melody.
Beat	The underlying pulse that is heard or implied throughout a piece of music.
Binary Form	A musical form that has two distinct sections. One section is referred to as "A" and the contrasting section as "B."





Body Percussion	The use of body parts to make percussive sounds such as in clapping, slapping, stomping, etc.
Bordun	The use of the I (tonic) and V (dominant) degrees of a scale played simultaneously in a repeated figure as an accompaniment to a chant or song.
Cadence	A resting point in music, usually at the end of a phrase.
Canon	A musical form in which two or more parts are the same (rhythmically, melodically, in movement or speech pattern) but start at different, predetermined times, one after the other. They all end at the same time.
Chord	Three or more different tones played or sung together.
Coda	A short ending section for a musical composition.
Concerto	A composition (usually three movements) for solo instrument (or instruments) and orchestra.
Contour	The direction of the melody. Typical and logically direct contours include songs that start high and fall, start low and work to a high point or combine both qualities. Another contour is one that circles around a central note.
Contrast	In form, an unlike phrase, theme or section (e.g., ABA, ABACA).
Crescendo	(cresh – EN – doe) Become gradually louder.
Decrescendo	(dee – cresh – EN – doe) Become gradually softer.
Diminuendo	(dim – in – you – EN – doe) Become gradually softer.
Diminution	Contraction of note values — opposite of augmentation, e.g., quarter note becomes an eighth note.
Duration	The length of time a note or chord is held or sustained.
Electronic Music	The music produced by any electronic means.
Fermata	A hold symbolized as
Form	The structure and design of a composition.
Leap	A larger distance or interval between notes than a skip (see "skip").
Legato	Referring to a piece of music or a musical performance in which the notes of the music are joined together smoothly.
Metre	The basic grouping of the beats, usually within the space of a measure. Some common metres are: $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ and $\frac{6}{8}$
Opera	A drama with costumes and scenery in which all or most of the text is sung; accompanied by an orchestra.

Ornamentation	The introduction of an additional note or notes as an embellishment, not essential to the harmony or the melody.
Ostinato	A repeated pattern used as an accompaniment. It can be worked out in rhythms, speech, movement, or melody.
Patsch	To slap the top of the thighs with the hands.
Pentatonic	A scale of five tones: In Orff-Schulwerk these are do, re, mi, so, la.
Repetition	In form, a repeated phrase, theme or section (e.g., ABA, AABA).
Rhythm	The organization of sounds and silences of varying lengths (duration) into different patterns or groupings.
Ritardando	A gradual slowing of the tempo.
Rondo	A musical form in which one main theme is repeated several times, with contrasting themes "sandwiched" in between. It is written A B A C A D A.
Round	A form of canon in which several voices, entering at stated intervals, sing the same melody.
Skip	Can be defined as playing or singing every other note such as C E G. (See basic series being used.)
Staccato	Referring to a piece of music or a musical performance in which the notes are detached and of very short duration.
Symphony	Form of orchestral music, usually in three or four contrasting movements.
Syncopation	(sink – oh – PAY – shun) A rhythm in which an accent falls on a beat which is usually unaccented.
Ta	(tah) Rhythm word name for quarter note. ()
Ternary Form	A form of music that has three parts. The first and last parts are the same; the middle section is different. It is written A B A.
Theme	The melodic phrase which constitutes the basic element in the construction of a musical composition.
Tie	A curved line joining two notes of the same pitch, and combining the length of both notes.
Ti-ti	(tee - tee) Rhythm word name for eighth notes. ( )
Tika-tika	(tee-kah, tee-kah) Rhythm word name for sixteenth notes. ( )

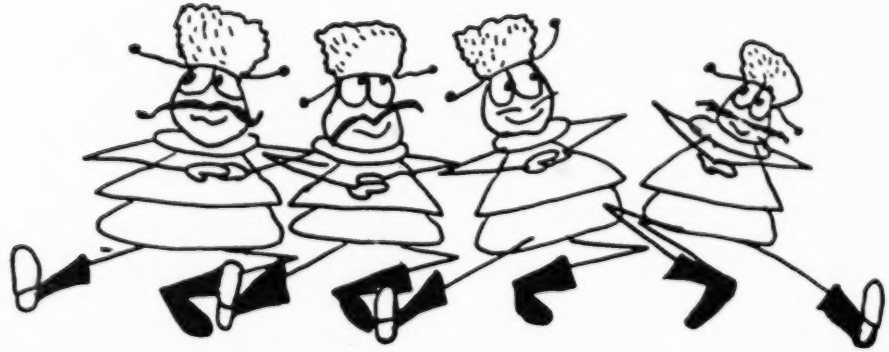
Timbre The qualities of a sound that distinguish it from other sounds. For example, the timbre of a clarinet sound distinguishes it from a violin sound.

Tonal Music with a key centre, the opposite of atonal.

Triola (tree - oh - lah) Rhythm word name for triplet.

Variations Transformations of a theme. (See "theme.")

Video A taped series of images interpreting the meaning and/or feelings of a song.



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